MAXIMUM ROCKNROLL

NO. 113
OCT 92
$2.00

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

HOW TO CONTRIBUTE TO MRR:
We're always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies. If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner. Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway). If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

INTERVIEWS:
We'd like to focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted: 1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow. 2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by. 3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself. 4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers. 5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off. Generally, newer bands should submit shorter interviews. 6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional. 7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. Give us a call if you're thinking about doing an interview to check it out in advance.

SCENE REPORTS:
Keep them concise but entertaining and chock full of info, phone #s, addresses, etc. Cover not just bands, but also clubs, zines, demonstrations, eateries, films, thrift stores, record/book stores, and anything else of interest to wandering punx. Include several decent photos with the report.

ARTICLES:
We're always looking for well-researched articles, be they political, economic, social, humorous, whatever. There is a definite need for 'inside scoop' type exposés, like the 'Punk Business' article Ben Weasel did a while back. Get in touch if you've got an idea.

BOOK REVIEWS:
If you want to send one in, please include a reduced photocopy of the cover. We can't guarantee that all will get published, but we'd like to see what you're up to.

NEWS STORIES:
We've sort of discontinued the News section, but would like to revive it if we can get well-written, attention-grabbing pieces. These should be shorter than articles, and more time-relevant, a kind of current event section with up-to-the-minute coverage of the event you're onto.

RADIO STATIONS:
We occasionally run a page of short (2 or 3 paragraphs) articles on stations or individual shows that cover punk. Write one up on yours, and send it in with station or show logo, a flyer or pic, etc.

THERE'S A REASON THAT "ROLL" IS IN MAXIMUMROCKNROLL'S TITLE...

...not that you could tell from our reviews or ads lately. But over the next few months we'll be trying to re-establish that criteria.

What this means is, if you're putting out music--even DIY music--that's more on the metal side of life, or the hard rock side of life, or the folk side of life, we will not be reviewing it in the future. And if we don't review particular records/tapes/CDs, then we won't be running ads for the release either.

This need to tighten up our parameters has been necessitated by the ongoing shortage of space we have. By doing away with 1/2 page ads, we have loosened up some space. But we are still 4 months behind on interviews, so something has got to give. And since our printer says 144 pages is the max, and since we don't want to commit suicide by coming out every 2 weeks, it seems the only way to go.

If you have any doubts, let us have a listen to the material before going to all the work of putting together an ad that we'll reject later.

THIS APPLIES TO ALL ADVERTISERS, BIG OR SMALL!

SHITWORKERS

Suzanne Bartchy, Mel Cheplowitz, Brian Devereux, Joe Donohoe, Gardner Fusuhara, Walter Glaser, Lance Hahn, Michelle Haunold, Ayn Imperato, Amy Johnson, Judge, Mick Krash, Ray Lujan, Timojhen Mark, Devon Morf, Neil Nordstrom, Mr Pagemaker 4.2, Natasha Riggins, Dave Seifert, Stephanie Silk, Steve Spinali, Cammie Toloui, Kevin Wickersham, Joel Wing, Jeff Yih, Jerry Booth, Paul Curran, Chris Dodge, Lali Donovan, Karin Gembus, Katja Gussmann, Harald Hartmann, David Hayes, George Impulse, Kent Jolly, Jux, Mike La Vella, John Lyons, Mike Millett, Ms NP9330, Katy Odell, Owen Peery, Bruce Roehrs, Harry Sherrill, Dave Stevenson, Martin Sprouse, Matt Wobensmith, Eric Wilson, Winni Wintermeyer, Tim Yohannan

CONTRIBUTORS

Mykel Board, Lawrence Livermore, Murray Bowles, Nick Rushworth, Mike Bullshit, Gan Golan, Frank Manley, Bart Brob Vandrabandt, Harold, Bryan & Miguel, Leon Money, Crystal Whitworth, Staffan, Ben Weasel, Sam McPheeters, Jeff Bale, Eric Bradford, Iain Ratcliffe, Christeen Curran, Ken Sanderson, Paul Kitchens, Slime, Tony, Hiroko Maru, Hugo Malmone, Paul Ross

MAXIMUM ROCKNROLL RADIO

Michelle Haunold, Radley Hirsch, Alisa Schulman, Last Will, Paula Hirsch, Kenny Kaos, Jon Von

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KSCL Shreveport, LA 91.3FM Weds 10PM
KTEQ Rapid City, SD 91.3 FM Thurs 9PM
KUNM Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WBNY Buffalo, NY 91.3FM Thurs 6PM
WCNI New London, CT 91.1FM Sat midnight
WCXS Fairfax Stn, VA 94.5FM Sun 8PM
WRUV Burlington, VT 90.1FM Thurs 6PM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
4 ZZZ Radio Brisbane, Australia Sat noon-2PM
Livewire Radio Norwich, UK call stn (Univ E. Anglia)

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).
- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-110 (pts 1&2), 111-112 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--call now!
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: no longer available

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415)243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Ph: (415)648-3561/ Fax/Modem 648-5816

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

SUZANNE BARTCHY

- PISSED-EP/NO COMMENT-EP
- CRISIS OF FAITH-American Dream-EP
- CAPITALIST CASUALTIES-Disassembly-LP
- ASSUCK-State To State-EP
- HIATUS-Way Of Doom-EP
- LEATHERFACE-Dreaming-45/MONSULA-Sanitized-LP
- DISRUPT-Smash Divisions-EP
- ICONOCLAST-Wits End-EP
- THATCHER ON ACID/WAT TYLER-split LP
- SLIMY VENERAL DISEASES-EP

CHRIS DODGE

- DICK DALE-live
- MAN IS THE BASTARD-Abundance...-EP/split EP with A.M.
- CHAOS UK-Live In Japan-CD
- 13-tape
- NO USE FOR A NAME-Don't Miss The Train-LP
- NO COMMENT-Downsided
- SINISTER-Cross The Styx-CD
- DISRUPT-Smash Divisions-EP
- Campaign For Musical Destruction Tour-all bands
- FU MANCHU-Senioritis-EP

DAVE SEIFERT

- AVAIL-Satiate-LP
- SPORK-tape
- BIG BOYS/DICKS-2xEP
- 7 YEAR BITCH-Antidisestablishmentarianism-EP
- MUMMIES-Fuck CDs-LP
- SNUFF-Cubical-EP
- HEAVENS TO BETSY/BRATMOBILE-split EP
- ANGEL CORPUS CHRISTI-Pull Gin-45
- JANITOR JOE-EP
- HERETICS-EP

KARIN GEMBUS

- ICONOCLAST-EP
- DEMISE-Essence Of Shit-EP
- TIGER TRAP-live
- THATCHER ON ACID/WAT TYLER-split LP
- PUZZLEHEAD-Pathfinder-LP
- SLEEPER-More Or Less-EP
- GREY MATTER/SEVERIN-split EP
- THIRD DEGREE-Opium-EP
- GOOD GRIEF-EP/BOB EVANS-new thingamabobbie
- Fence Climber-zine

WALTER GLASER

- ROCKET FROM THE CRYPT-Normal Carpet Ride-EP
- GREY MATTER/SEVERIN-split EP
- PROPER DOS-Mexican Power-LP
- THATCHER ON ACID/WAT TYLER-split LP
- SEVERIN-Smash Hits-45
- THROWING MUSES-Red Heaven-LP
- NEGATIVE APPROACH-Live-EP
- EPMO-Business Never Personal-LP
- STARPIMP-Treasure Trail-EP
- ROCKET FROM THE CRYPT-Gold-EP

MICHELLE HAUNOLD

- THATCHER ON ACID/WAT TYLER-split LP
- PUTTERS-Muscle Car-45
- MUFFS-I Need You-45
- LEATHERFACE-Dreamin-EP
- JEFF DAHL-Lisa's World-EP
- V/A-Puget Power III-EP/GENBAKU ONANIES-live
- V/A-Estrus Gearbox-box
- SINISTER SIX-Go Away-EP
- SHITBIRDS-Theme From Shitbird-EP
- V/A-7th Sign Of Stress-10"

MICK KRASH

- ICONOCLAST-EP
- VEX-EP
- RICE-live
- PISSED-EP
- FACE VALUE-LP
- SAVALAS-EP
- GREY MATTER/SEVERIN-split EP
- NATION OF ULYSSES-live
- TIGER TRAP/BRATMOBILE-split EP
- HEROIN-live

MIKE LAVELLA

- V/A-Estrus Gearbox-box
- MUMMIES-Fuck CDs-LP
- MONO MEN-Just A Girl-45
- VACANT LOT-Because They Can-LP
- SHADOWY MEN ON A SHADOWY PLANET-Dog...-45
- GRAVEL-As For Tomorrow-45
- MORTALS-Come & Get It-45
- V/A-Puget Power III-EP
- TRENCHMOUTH-Construction Of A New Action-LP
- NEW BOMB TURKS-So Cool-EP

TIMOJHEN MARK

- C.O.S.A.-EP/PISSED-EP
- CHOKEHOLD-Life Goes On-EP
- CRISIS OF FAITH-American Dream-EP
- Football with the Belfast punx
- Sean & Ben's Unintentional Youth Hostel
- CAPITALIST CASUALTIES-Disassembly-LP
- MUMMIES-Fuck CDs-LP/PINK FLAMINGOS-EP
- FINISH YOUR POPCORN-LP
- THATCHER ON ACID/WAT TYLER-split LP
- MAN IS THE BASTARD-AUNT MARY-split EP

SMELLY MUSTAFA

- JOE PRESTON-Solo Melvins-LP
- BIG BOYS AND DICKS-Live At Raul's-2xEP
- MALIGNUS YOUTH-More To It-LP
- NO USE FOR A NAME-LP
- STARPIMP-Treasure Trail-45
- JANITOR JOE-EP
- DEEP TURTLE-Snakefish-EP
- CORDUROY-Denouce Institusation Nationism-EP
- V/A-More Maniacs From The Motor City-12"
- T.C. SCREAM-live

NEIL NORDSTROM

- NO COMMENT-Downsided-EP
- SORE THROAT-Abraham's Ear-EP
- FEEDBACK-RECYCLING-EP
- V/A-Homo Homini Lupus-LP
- SM-70-Cabuk! Cabuk!-EP
- MAN IS THE BASTARD-Abundance Of Guns-EP
- BLAZE-But Nothing Ever Change-EP
- BUG-EYED-tape/URGE SNAKE-tape
- SLIMY VENEREAL DISEASES-EP
- CUNT DECIDE-tape

BRUCE ROEHRS

- NEW BOMB TURKS-So Cool-EP
- SINISTER SIX-Go Away-45
- JEFF DAHL-Livin' The Shadows-2x45
- BLAZE-But Nothing Ever Change-EP
- PUTTERS-Muscle Ear-EP
- WIPE-OUT SURFERS-Revenge Is A Right-LP
- LASCIVIOUS-Requiem To Che Guevara-flexi
- PSYCHO VISION-Sgt Fury-12"
- HERETICS-Gotta Go-EP
- BACK TO NORMAL-Don't Wanna Be-EP

JON VON

- NEW BOMB TURKS-So Cool-EP
- FLOP-Fall Of The Mopsqueezer-LP
- WIPE-OUT SKATERS-Revenge-LP
- MUMMIES-Fuck CDs-LP
- SINISTER SIX-Go Away-EP
- ROCKET FROM THE CRYPT-Normal Carpet Ride-EP
- PUTTERS-Muscle Car-EP
- HERETICS-Gotta Go-45
- GR'UPS-Almond Tree-EP
- THATCHER ON ACID/WAT TYLER-split LP

TIM YOHANNAN

- BLAZE-But Nothing-EP/JEFF DAHL-Lisa's World-EP
- GOOD GRIEF-EP/THE LOUD-Don't Laugh At Me-EP
- LEATHERFACE/WAT TYLER-split 2xEP
- METAL MIKE-Election Day-45/MUMMIES-Fuck CDs-LP
- NO COMMENT-EP/NOTHING REMAINS-Grey-EP
- NEW BOMB TURKS-EP/PINK FLAMINGOS-Sell Out!-EP
- PUTTERS-EP/SINISTERS SIX-Go Away-EP
- WIPE-OUT SURFERS-Revenge Is A Right!-LP
- V/A-Estrus Gearbox-box
- V/A-Puget Power III-EPV/A-Really Fast Vol 7-LP

BLACKLIST MAILORDER

475 Valencia St, S.F., CA 94103 (415)255-0388

For a complete catalog, send $1 in USA and $2 overseas. Blacklist mailorder is a not for profit, volunteer run, mailorder operation. If you're interested in volunteering, give us a call or drop by. Please send promos for consideration.

Artist	Title	size	Price	Country	LABEL
Bimbo Shriineheads	Me Da Una Rabia	7"EP	2.30	USA	Vandal C
Blanks 77	Live Punks	Cass.	2.60	USA	
Bricklayer	Headspark/Hold the L	7"	2.95	USA	Zentrum
Calamity Jane	Martha	LP	5.85	USA	SMR
Capitalist Casualties	Disassembly Line	LP	5.95	USA	Slap-A-H
Corduroy	Denoune Institusation	7"EP	2.60	USA	Trucksto
Cringe	Cringe	7"EP	2.60	USA	EV
Dirty Bird	Dirty Bird	7"	2.35	USA	Resin
Disrupt/Resist	split	7"EP	2.95	USA	Profane
Downfall (UK)	Not Your Fault	7"EP	4.15	UK	Godsend
Drive Like Jehu	Hand Over Fist	7"	2.55	USA	Merge
Ego Trip	Together In the Mind	7"EP	2.60	USA	Youth Bu
End Point	EP2	7"	2.75	USA	Break Ev
Garden Variety	Hedge	7"	2.60	USA	Minttone
Generic/Pleasant Valley	Join the Conspiracy/W	10"EP	5.55	UK	Dementia
Good Grief	Good Grief	7"EP	1.95	USA	Homemac
Gr 'ups	Gr 'ups	7"	1.95	USA	Immature
Gray Matter/Severin	Split	7"	2.30	USA	Superbac
Grin	Part of Me	7"	2.75	USA	Break Ev
Heel	Slipped My Mind	7"EP	2.60	USA	Further E
Hiatus	Way of Doom	7"EP	2.40	Belg	Profane
Huasipungo	Canciones para una P	7"EP	2.50	USA	Discos S
Human Alert	Anarchy and Justice	7"EP	2.65	Holland	XL/Spirit
Iconoclast	Iconoclast	7"EP	2.10	USA	Ebullition
Jawbreaker	Unfun	CD	7.80	USA	Shredder
Malignus Youth	More to It	LP	6.50	USA	Youth Ink
Man is the Bastard/U.N.	Split	7"EP	2.75	US/Finlar	Wood
Monomen	Wrecker	LP	5.80	USA	Estrus
Monsula	Sanitized	LP,ca	5.60	USA	Lookout
Natural Cause/Blathers	split 7"	7"	2.45	USA	Rhetoric
Negativland	Big 10-8 Place	CD	9.75	USA	Seeland
Negativland	Points	CD	8.45	USA	Seeland
New Flower Horizon	Scream	7"EP	2.60	USA	New Flo
Nuisance/Bitchcraft	split	7"EP	2.30	USA	Kirbdog
Officer Down	Officer Down	7"	2.60	USA	Rathouse
Picnic With A Gun	Kowalski 14 inch EP	2X7"	5.20	USA	Reality C
Pissed	Pissed	7"EP	2.40	USA	Profane
Rudiments	Rudiments	7"	2.95	USA	Vinyl So
Schlong/False Sacramer	Split 10"	10"EP	4.70	USA	Very Sm
Scratch Bongowax	Pow Wow	7"EP	2.60	USA	Drop Out
SDP	Uccidi Tuo Fratello	7"EP	2.80	Italy	Flowers
Severin	Smash Hits	7"	2.30	USA	Superba
ShamPain	...Siempre Lo Mismo..	7"EP	2.60	Puerto R	Compute
Sister Placebo	Sam's Head	7"	2.60	USA	People S
Slap of Reality	We Do Not Have a Din	7"	2.75	USA	Break Ev
Sleeper	Display	7"	2.50	USA	Tragic L
Sloppy Seconds	The First Seven Inche	Cass	8.35	USA	Taang
Smear	Couldn't Help But Sta	7"	3.25	USA	Subcorr
Sorry Excuse	C'mon Let's Twist n'	7"EP	2.30	USA	Vandal C
T Four	Red Ocher/Pretty Mc	7"	2.60	USA	Pop Bus
Thatcher on Acid/Wat	Yurd Thing	LP	5.60	UK	Allied
Third Leg	7 Inches of Love	7"EP	3.00	USA	Scratche
Tonka	Calling Waffle House H	7"EP	1.95	USA	Assorted
Total Passover	Shalom Mutherfucker	7"	2.30	USA	Final Jec
V/A	DC Space R.I.P	cass	3.90	USA	Playhous
V/A	Hot Fudge Show	7"EP	3.60	Canada	Fans of E
V/A	Share Common Groun	LP	6.75	USA	Crucial R
V/A	This Town We Own	7"EP	1.95	USA	Footlong
V/A	Very Small World	2LP	7.80	USA	Very Sm
V/A	Walling Ford Comp.	7"EP	1.30	USA	Piss Poo
Vex	Dollar	7"EP	2.35	USA	Neverend
Vindictives	Basket Case	7"EP	2.60	USA	Vindictiv
Vindictives	Invisible Man	7" EP	2.60	USA	none
Vindictives	Ugly Amercian	7" EP	2.66	USA	none
White Kaps	Salad Daze	7"EP	1.95	USA	Fearless

Artist	Title	size	Price	Country	Weight
Absolutely Zippo	#16	print	0.25	USA	2 oz.
Andy's Chair	#1	print	0.90	USA	3 oz.
Angry Thoreaun	#3	print	1.20	USA	2 oz.
Butt Ugly	#7	print	0.45	USA	2 oz.
Charette's Eye View	#5	print	1.20	USA	2 oz.
Cybervision	#2	print	0.55	USA	3 oz.
Flem	#2	print	0.60	USA	2 oz.
Gay Bee	#3	print	0.75	USA	2 oz.
Infinite Onion	#7	print	0.60	USA	2 oz.
Jersey Beat	#46	print	1.45	USA	4 oz.
Philly Zine/No Longer a	#11/#1	print	1.20	USA	7 oz.
Profane Existence	#16	print	0.60	USA	3 oz.
Publick Enema	Publick Enema	print	1.00	USA	2 oz
World War 3 Illustrated	#17	print	1.80	USA	6 oz.

POSTAL RATES-RECORDS & TAPES

We mail your order via 'special fourth class' rate in the U.S.; 'A.O. small packet' rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7"s and compact discs are the same weight as 12" or LPs.

	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Sur-face
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

924 Gilman Berkeley California

!!WHERE THE LUNATICS RUN THE ASYLUM!!

924 Gilman is the only place in the world that has had Frank Miller, Green Day, and Neurosis on the same stage within a 24-hour period.

September

18 Fri: The Plagiarists, Carlos, Jabberjaw, MORE

19 Sat: Phantasmorgasm, TBA

25 Fri: Green Day, Rancid, Oiler, Nightshift

26 Sat: * Very Small Tweakfest * w/ Plaid Retina, Schlong, False Sacrament, others

27 Sun: Chumbawumba, Letch Patrol, Qore 2PM

October

03 Sat: Seaweed, Alien Boyz, One Man Running

09 Fri: Voice of Reason, Rhythm Collision, Reach Out

10 Sat: Bikini Kill, Tribe 8, Wynona Riders, Pansy Division, Pre Marital Sex

17 Sat: Buzzoven, Grimple, Sleep, Less Miserables

31 Sat: Special Forces, Orlando look-a-like contest

November

06 Fri: Jawbreaker (1ST show after tour), J-Church

All shows all ages no drugs/ no alcohol. Shows cost $5 or $6 w/ $2 membership. Call 510/525-9926 for latest info. Take the 9 Bus from North Berkeley BART

All shows may feature the Potatomen.

Membership Meetings 1ST & 3RD Sat. at 5PM. All Welcome and encouraged to come!

EPICENTER RECORDS

475 VALENCIA ST.
SF, CA 94103
(415) 431-2725
FAX 415 431-0425

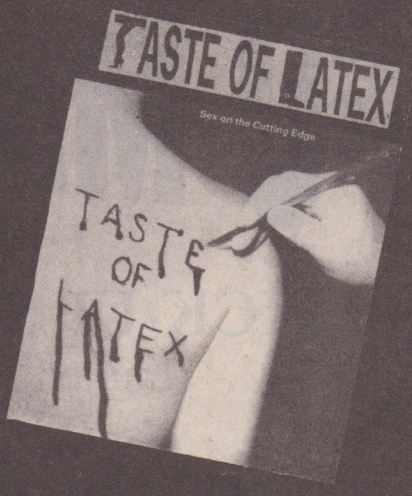
HOURS

T,W,TH,F 3pm-8pm
SAT 12pm-8pm
SUN 12pm-7pm
not open mondays
but open all holidays
yet closed for riots!!!

EPICENTER IS AN ALL VOLUNTEER, NON FOR PROFIT, WORKER RUN COLLECTIVE. LOCATED IN THE SAFE & BEAUTIFUL MISSION DISTRICT JUST 1 HALF BLOCK FROM VALENCIA GARDENS

It's a
SMART BOMB

It's a
SEX BOMB



tick...tick...tick...
TASTE OF LATEX
pornzine for punx of all persuasions

edited & published by Lily Braindrop, *MRR*'s own blonde bombscare

$6/sample ($6.50 CA res., sales tax incl.) $7US/Canada $8US/foreign
$19.95 /4-ish sub ($21.50 CA res., tax incl.) $ 24.95US/ Canada $34.95US/foreign
18 and over only (must include signed age statement)

Filthy. Informative. Glossy. Expensive. Worth It. No trades -sorry

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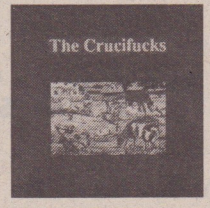

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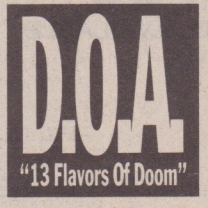

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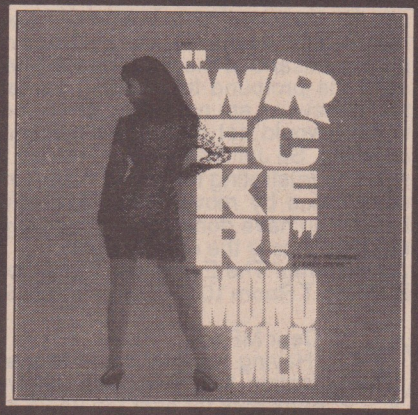

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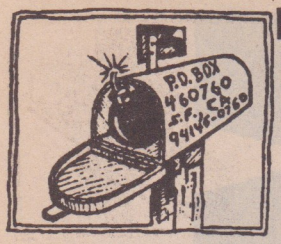


Dear M.R.R.:
I would like to address a few of the points Jeff Bale made in his article contained in issue #111. First, I would like to differ with his assessment that the punk movement lacked the potential to be a force for change. The movement had vast potential as a social force, yet the very political ideology that eventually came to associated with the movement helped to defeat the possibilities that existed. The distrust of authority, the individualism, and the do-it-yourself ethic combined to make it nearly impossible for any leadership or organization to develop that could have helped to direct the movement's political activities. It may be an unfortunate truth that when fighting a highly organized authoritarian system the opposition needs to have some sort of centralized leadership to coordinate activities. For instance, a certain student and youth rebellion that took place a few decades ago--a rebellion certain MRR writers were involved in--had the limited effect on our society that it did because it had leaders and organization. Hell, people I respect like Gandhi, Martin Luther King, Emma Goldman, and Mikhail Bakunin were leaders. My point is that leadership and organization are not always evil things, and they are definitely necessary for a social movement to have a significant impact. It was the lack of effective leadership that kept the punk movement from having a larger impact on society, not something innate in the nature of youth movements.

The next point on which I differ with Dr.(?) Bale is his opinion that the politicizing of parts of the punk movement helped increase the scene's "internal divisiveness" It seems more appropriate to view the increase in internal tensions and the divisions of the movement as a natural outgrowth of the movements increasing size and complexity. Whether the issue causing the division was politics or an inclination among bands to sing about teddy bears, division and tension was bound to occur as individuals sought to define for themselves what Punk Rock" was all about. Artistic movements also seem have a , tendency to split quicker then other movements might. Influenced by the bands that came before them and yet not wanting to repeat what the older bands have done, new bands naturally developed new new styles. This could only have lead to a increase in the factions within the scene as people chose one style over another.

As far as the main issue Dr.(?) Bale was writing on, that of form vs content in music, I too find I am leaning more towards the form of the music rather then the content. This is surprising, for when I got into the music (1981) Dr.(?) Bale and others must have been doing their best to politicize the scene, for I have always associated being a "Punk Rocker" with being politically aware. As a result, I used to have a strong bias towards political bands, but I find that bias breaking down somewhat. Politics are still very important to me, but I have become very jaded when it comes to political bands. What gets me going now is the originality of the material and the emotional impact the music has on me and, not so much the lyrical content. But that is because I am just biding my time until the next movement of discontent comes along when I shall one more become a partisan of ideological content in lyrics. I don't know what kind of role music will play in the next thing, but watch out if does play one. Combining powerful music with a powerful message can create an unstoppable force.

In conclusion I would like to relate my sorrow at seeing a former advocate of such idealism and hope reduced to arguing over the merits of listening to music for the pure emotional rush. If this is all music is to someone, then it really is no different from T.V. in stressing thoughtless reactions over thought and reflection. Besides, what good are the subversive qualities of the emotions rock music produces if there is no direction to them. I think it is important for people who were active in the scene not to become bitter and reject all they had a hope in because they feel they have not accomplished anything. Youth movements are a recent development and one cannot expect them to succeed just yet. Succeeding generations must learn from the mistakes and successes of their predecessors, and some of the members of the previous movement must be around to help impart wisdom to those who follow. Optimism and hope on the part of the older generation is therefor necessary. Besides, it is not like the activists of the punk movement in the early 80's did not have any impact at all. I personally owe a profound debt to those members of the punk community who fused the music with an ideology. Their effort, particularly those of MRR and certain Bay Area bands, helped expose me to an ideology I might not have encountered otherwise. For good and bad, their influence and my experience as a "Punk Rocker" has profoundly shaped who I am today. To some extent, much of what I have done the last few years--like starting college three years ago at age 23--is an attempt to live up to the expectations and examples set by the political punk partisans of the Bay Area scene. Despite the profound frustration I sometimes feel because I am not acting on my convictions, I would not trade their influence for anything. So Jeff Bale, while I realize that it must be frustrating for you to have been let down twice by movements, don't give up hope. You have done some good. Anyway, the third time is the charm, right?
John Luther/ The Evergreen State College/ Building 'T Room 108C/ Olympia, WA 98505

Dear MR&R,
Having recently come to the realization that I've been involved in punk rock for over ten years now, it was indeed refreshing to read the interviews and columns on the theme of "punks over 30 and still giving a shit" in issue #110. Even as my life races ever more quickly toward that ominous threshold of middle age, the same irreverent spirit that I knew as a teenager continues to fuel even my highest aspirations as an adult approaching thirty. Recently, a visitor to my home who was visibly disturbed by the unsettling sound of Hank Rollins blasting from the stereo asked me "what's the appeal of punk rock?" Avoiding a lengthy dissertation in response to such a loaded question, I nevertheless had to answer in two parts. Firstly, at an aesthetic level I have always admired musicianship that is innovative and unique, but not necessarily overtly "musical" in the classical sense (one calls to mind the late great Flipper for example). Secondly, and perhaps more importantly, is the matter of defining oneself within society, about which much can be said of punk subculture. I know from my own experience of being a perennial misfit throughout most of my youth and adolescence that punk rock opened a whole new world to me where I could freely explore all avenues of self-expression without fear of castigation by my peers. Like so many other displaced individuals, punk rock became the focal point for all the pent up frustrations engendered by a lifetime of isolation from the mainstream.

Ten years later, punk rock means a lot more to me than a way to vent my anger and frustration. In retrospect, punk was the vehicle of self-liberation through which I ridded myself of all the negativity caused by growing up in a dysfunctional family, being ridiculed by my peers, doing poorly in school, etc. etc. When I discovered punk rock it was the first time that I had *ever* been able to identify with a peer group; hence the apparatus for self-development was firmly rooted and I experienced invigorating vicissitudes of positive energy and waxing self-esteem. Punk rock was the crucial link in the transition from a shy little boy with a terrible inferiority complex, to a full-grown adult who believes in himself and fights for what he believes in.

These days I am still a misfit and I still identify with punk culture just as strongly as I did as a teenager. The main difference now is that I know a lot more about myself and what I want out of life. Perhaps I'm more discriminating in my musical tastes insofar as I don't want to hear generic thrash bands, but I'll certainly give a listen to any obscure garage band that demonstrates ingenuity and vision. My father loves to tell me that I'll someday no longer be interested in the music that has always been a huge part of my life and that my radical political views will gradually subside. I have to say in response that as long as popular music appeals to the lowest common denominator (which, by definition, it does and will always) then I will continue to seek out music with a message that I can relate to, and as long as I live in a world that is as fucked up as the one we've inherited from our parents then there could never been any decline in the contempt I feel for society at large. I will continue to speak out against the system and listen to the music which is the siren song of the movement against repression inherent to our political, economic and social institutions. I'd like to know what the hell age has to do with fighting against the oppressor. Do we reach some numb moment in our lives when we acquiesce to demands placed upon us by the system we are trying to subvert in the first place? I think not, and from what others older than me (and still giving a shit) are saying I'd say its a safe bet that I'll continue to be a punk rock motherfucker on into old age, or until Armageddon, which ever comes first.

A lot of people I know are having families now and getting out of the music business. It might seem to the critics of the "punk lifestyle" (if there is such a thing) that they were quick to speak out as young people but when push comes to shove they had to give in to the system. I'm sure there are a few purists out there who feel that a true punk has to be a martyr for his beliefs and work totally outside the system, otherwise he is compromising punk values. Of the of people interviewed only Peter Plate stands out in my mind as a die-hard subversive who is brave enough to sacrifice everything for what he believes in. The rest of those interviewed, while holding no less vehemently to their ideals, had to come to terms with "practical"

concerns (i.e. family, finances, jobs, etc.) in one way or another. The vast majority of present MR&R readers will fall into the latter category if they should have the internal fortitude to continue being a punk rocker into their thirties and beyond. For me, I've found the best way to fight the system and still function within it (at least for practical concerns) is to go to college. Admittedly, the six years I spent in college were at times trying because of the constraints of working within the system, especially at the graduate level. However, I have always felt that by being a student one is in a much freer position to exploit the resources necessary for positive social change than he or she would be in most other occupations. I quite fancy the idea of being a "professional student." I'm about to begin studying for another degree, not so I can get a job necessarily, but to be in a better position to combat the forces of repression. It behooves us all to arm ourselves with the strongest weapon to fight back against this police state, that is knowledge. You are never too old to learn and so long as I'm accumulating knowledge to fight back I'll always be serving the interest of punk rock.

John Early/ 6263 Midnight Pass Rd./ Sarasota, FL 34242

Dear MRR,

First of all, a question. What's been the biggest response you've had to a single letter/ column/ article/ feature in your 110-issue history? Your answer please, shitworkers!!!!

The reason for me raising this question is that I suspect the "Sam McPheeters Currently Fucked" column will bring in a heap of opinions from people "over here", "over there" and...er...well what the fuck, hopefully from everywhere!!!

Here for what it's worth are some of my views on "Sam's" European tour. I think the word "naive" is the one that is best to sum up my feelings after reading the feelings, experiences, etc. that are described in the article. In the last paragraph he writes about the good 'ole days when on both sides of the Atlantic the likes of D.O.A., Artless, B.G.K. and Raw Power were really opening things up, but c'mon...in some cases, that was 8-9 years ago. Don't you read MRR's scene reports? They at the very least would've filled you in on what was happening "over there", but you already knew or at least had a sneaky suspicion and thought when you went over it'd be different-right??!!!

I can fully understand your point about people worshiping bands from "over there" (even though I'm in fact "over there" -geddit?). I cringe at the times I've seen great local groups supporting an overseas (Europe, N. America, Australia) act and getting virtually ignored. The straight-edge crowd are particularly guilty of this and no wonder...the music, attitudes, fashion, etc. all emulate their peers in the United States. The point about being a "New York" band is also true and something I've noticed.

Why, oh why, "Sam", did you play with Down By Law? Surely you must have known about the gig in advance and by that I mean even a couple of weeks. You make it sound as though you'd have played with Guns N' Poses had you been booked - grinning and bearing the whole situation. Why didn't you pull out of the gig? You've told us about how much you were playing for next to nothing, so why not just pull out of this gig and not get paid either?

I was at the gig you did in London when after the first song your voice went. Now, from what I've read in your column about encores, running off to look at "cathedrals" and generally not wanting to conform to what the "power crazed" crowd demand, I'd like you to answer this question...What was the rest of Born Against's attitude to the crowd who were still into the set when you'd had to leave? Did they think they just showed appreciation and still got off on the music because you're an American band and "Bar Squat" would've got a good reaction anyway or felt quite sorry for the band and especially you whose throat was seriously fucked up? But wait a minute...if you really did want to test the crowd for real, why did you bother attempting to sing in the first place, knowing by the looks of things that you weren't gonna hold your voice for too long? O.K., I could write more and expand on a few more points, but hopefully there'll be a few folk writing in with various opinions on points raised by "Sam" and hey, I'm not greedy and don't want to hog the spotlight-ha, ha, ha. In my opinion, traveling is one of the best forms of education. It must be because you sure learnt a lesson, right "Sam"? Next time I advise you to do a bit more homework, though!

Plug time...my brother and I are laying the foundations for issue 2 of our zine, *Ventilate*, with a view to a September printing. Send in anything for review (news, reviews, music, etc.). Plenty of copies of issue 1 still available for the usual $2. Take care...it's a jungle out there.

Pedros Bastardos/ c/o Ventilate H.Q./ "Kemaman"/ Harrisons Lane/ Ringmer/ Sussex BN8 5LP/ UK

Maximum Rock'n'roll / Lawrence-

The aesthetic of "loud, fast, rules" has long ago worn itself out indeed, and far too many people jump on the generic swab of hardcore for a physical outlet for aggression and anger, but to assume that the consideration of "inaccessibility" should be a legitimate criteria for evaluating punk rock of any form is a tad absurd.

Janet Jackson, Foreigner and/or Green Day may reach out and be the music of the people, but most of those folks looking for happy, pick me up music need to have their day shattered into a million pieces by anything so fuck-all obnoxiously irritating that they have a pondering feeling always lurking of "why?" why would someone want to do that? Why would someone want to be like that?....at least once in awhile...

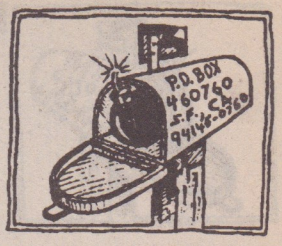
Unfortunately, not much of hardcore catering to a hardcore crowd achieves that anymore, but Extreme noise terror, Gauze, Assuck Born Against, and others are probably off to a good start..one dimensional in musical and emotional scope? Maybe, but wait a minute - do Green Day preach to the converted?

K e nSanderson/ Auburn, AL

MRR:

I'd just like to respond to what I saw as a childish attack on the part of Bobby Steele aimed at Mykel Board. I've read several interviews with Mr. Steele and all he seems to be capable of doing is pointing fingers and whining about how he's not getting his "dues". He seems like just another schmuck riding off the fact he was in the Misfits (who were just mediocre at their best anyway), although I was surprised he didn't mention the fact that he played with 'em. I guess he figures the average MRR reader has enough brains to buy an album based on content, not just because he's "former Misfits" Bobby Steele, unlike most people calling themselves "punks". And Bobby, you were such an innovator because you didn't sing about Reagan back in the early '80's. Just because Reagan is no longer president that doesn't make their albums anymore irrelevant than yours. And I'm no great supporter of straight-edgism as a scene (e.g. the New York militant mainstream Rock Hotel-going Krishna-for-a-day jock straight-edgers), but many people, including myself see it as an alternative lifestyle and philosophy to live by. Anyway, Mykel didn't lie when he said you use a drum machine or whatever, I saw the Undead play at that shithole Space At The Chase and it was pathetic. No emotion or excitement , just some over-the-hill guy with a mohawk and spandex pants (really!). I left after the second song. No one owes this guy anything, and why should we pity you? Cause you walk with a limp and got screwed by that weeenie Danzig? He also claims that using a sequencer is radically different. Go join a Depeche Mode colony, pal. Why should MRR cover him? To my knowledge he's done nothing for the DIY scene and his music isn't anything new, just generic '77 punk (like we need more of that). Continually in the letter he toots his own horn trying to make himself look like some punk rock outlaw who is condemned for doing things that "couldn't be done". Maybe its really because you like to whine and feed your ego and act like everyone owes you the world. Yeah Bob, everyone's out to get you, Mykel, MRR, the press, me and hey, the mailman's been acting kind of funny lately as well, hasn't he? It just pisses me off when there's a lot of bands around putting out a real honest effort and putting forth an effort to help others and their scene while haircut boys like Bobby enjoy sitting on their asses whining over ego trips, and babbling about selling 20,000 records in the good ole days. I've wasted way to much time thinking about this, but I don't wanna end on a bad note. Cheers to all of MRR, especially the columnists. Thanks and keep it up!

Jim O'B./ NJ

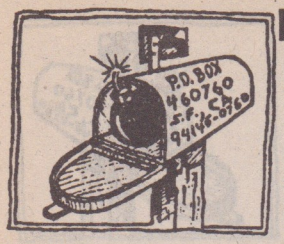


Dear MRR,

While agreeing with Lali's response to Max's letter in MRR 110 (Part 1), since the subject of abortion has come up several times in the mag recently, I think there's a few extra points worth making.

I have a pal who works for the National Abortion Campaign, a pro-choice organization here in London, and I do a lot of cartoons and design work for them. Through my involvement, I've heard a lot about the major arguments on both sides.

The issue of "when does life begin" is a gigantic red herring. As Lisa Cline correctly states in the same column, "our highest minds of philosophers and theologians" have been unable to settle this question. It is precisely this, contrary to Lisa's assertion, that has made the issue political. Faced with a lack of any genuine moral basis for their attack on abortion, the anti-choicers have served on this one point. Because no-one



can settle the issue, they are free to lay down their law: "Life begins at conception". Since this argument is preposterous, it has nothing to do with morals or spirituality; it is being used politically to divert attention from the genuine issues surrounding abortion: personal freedom, poverty, childcare, sex education, etc.

Since this non-issue has been made to appear important, it's worth sabotaging thoroughly. Look at it this way:

Life does not begin at conception. Nor does it begin at two weeks, six months, or birth. Nor does it end with death. When you die, every cell in your body does not die instantly. Your heart may stop before your brain; organic processes continue as your body decay; and so on. Life is a *process* that doesn't 'begin' or 'end' anywhere. It started with the first one-celled organism and will continue until we blast our asses out of existence, or the sun goes nova, whichever comes first. Every sperm and ovum is alive; are the anti-choicers going to save their cum and menstrual blood so they can bury the stuff in little coffins and mourn its passing? (I hesitate to joke - some of these people are just crazy enough...)

This idea of life as a process is a problem for those who like everything to be clear cut and nicely packaged in black and white for easy regurgitation. I.e.: life begins at conception, a fetus is a baby, abortion is murder, sex before marriage is sinful, etc. But anyone who's seen the amazing anti-choice leaflets featuring photos of little tiny clusters of formless cells with captions about "this thinking, feeling, living being" can see the absurdity of the so-called 'pro-life' argument.

Okay, you say - when I die, maybe bits of me are still alive, but I am, nevertheless, pretty indisputably, well, dead. I.e., not sentient anymore. Passed on. Deceased.

Well, yes. And equally, a fetus is not sentient until the cerebral cortex is formed, which is around 31 weeks. This seems to me to be of more relevance than, duh, "What if tomorrow it was proven that life does begin at the precise moment when egg and sperm combine? Then what?" Obviously, such a thing will never be "proven". Two cells combined aren't much different from two separate cells, and certainly aren't more "alive".

In writing this letter, I'm indebted to a pamphlet written by my pal Mandy, which is about to be published by NAC, called "The Truth About 'The Silent Scream'". Those of you who've seen, and been shocked by, *that* particular piece of cynical propaganda may be interested to know the genuine facts behind its claims (not one medical authority in the US or UK is prepared to endorse the film; despite this, it continues to be shown in schools by the anti-choicers). For more information, you can write NAC at Wesley House, 4, Wild Court, London WC2 5AU. The pamphlet costs 30 pence (including return postage).

By the way, the idea of a birth strike, mentioned by Lisa Cline, is brilliant!!

Couple more things: I've got a lot of sympathy for Jeff Bale's non-PC 'Punk as Fuck' attitude, but does he have to be so long-winded about it? For a rockin' rebel, Jeff, you sure are a boring writer. I can honestly say I've yet to get to the end of one of your interminable columns (and this month there's *two* of 'em!!). Can't MRR find someone to espouse this philosophy with the raging, raving, no-bullshit energy it requires?? Please.

Nice to see a cartoonist in MRR again. Any chance you could find room for a regular full-page comix story? (Not with letters this long, I guess...)

Finally, a message. Nicole, are you still out there? Last I heard from you was your letters in MRR a year or two back. I have some stuff to send you; I'm still at the same address, which, just in case, is:
Andy, Basement/ 51a Aldridge Road Villas/
London W11 1BN, England

Dear MRR,

I'm writing in response to Ben Weasels column in MRR#110, part 2. He is right, no doubt about it: the German youth really tries to wear like Americans and they mostly listen to American bands. And yes, there was and still is racial violence against foreigners living in Germany. On the other side it is a fact that the German social security system is far better than the American system.

I can't tell you exactly why Europeans or we Germans are always coming over to the US and telling dickheads like you why it's better in Europe?? I dunno. Ask people like Vic Bondi, who was just recently here in Germany on tour, and he'll tell you that there are tons of cool European or German bands, who are way better than the American bands. To tell you the truth I don't care if a band is from the States or from Europe. Smells like children playing kiddie games about who got the bigger brother. Did you ever think about that we Europeans are the ones who are keeping American punk bands together, even that this might sound very very strange in the first moment?! Most of the US bands wouldn't be able to make a full-length US tour, but for a lot of bands it's way easier to tour Germany. The folks here really appreciate that overseas bands are coming over. You might call this sheer dumbness that we are the victims of American cultural mercantilism. I call it enthusiasm for the underground scene. I'm sure there would quiet a lot people out here who would love to see Screeching Weasel here on a tour. Come over & make loads of experiences and have a good time. But dare to make fun of us as we are dumb enough to shovel money into your pockets...I'm sure you won't dare, otherwise...anyway, other bands felt how it is when the audience got fed up with some American loud-mouths.

As I told you in the beginning of my letter there was and still is racial violence against foreigners who are living here in Germany. The events you reported on happened in the eastern part of Germany. That part of Germany, which lacks a left wing scene; the area where every third person is unemployed, where the rent of the flats got two to three times more expensive compared to the time before the downfall of the wall, the area where people lost their guidance in life (before it was the state who always told them what to do and what to think), the area where almost no foreigners lived before. It would be pretty lame to accept these things as a reason for racial actions...for a guy living in a wealthy western country. But if you would be the one who grew up in East-Germany, and you would see that you would get treated like shit by the West Germans, that you lost everything what you owned or believed in...how would you honestly react if you would see that immigrants are getting treated better than you? By no means I will justify any dumb racist action which happened so far, but my point of view is that you always have to do some research on the reason which make people behave like that. After reading your letter a lot people must have gotten the impression that racial actions are happening every hour over here in Germany. How come that you hardly see any rightwing skinheads here in the western part of Germany? The knew by experience that they'll get kicked their asses when they show up in groups bigger than two persons.

I've been living for quite a while in your town, Chicago, between 1986 and 1992, Ben, and by experience I knew how low the quantity is On the reports on Germany. I tell you - the media did report a lot on the racist actions against foreigners here in Germany. And those reports caused a lot of anti-racist actions, demonstrations and a lot of people took a stand against it. Ok, you said the majority of the Germans are racist and elitist pigs. At least it's one thing that Germans and Americans do have in common. Your 'colored folks' get treated like shit, too, right?!?! What I disliked about American reports (on Germany and in general) is the reduction of a research-story to a zero message. American news seems to be just headline news. A good place to breed prejudices. Well, on one side I dislike quite a lot of things about the life in the USA, on the other side there are tons of things which I like. Basically, the same like here in Germany. Search & make friends, or in your case: seek & make enemies.
Helge Schreiber/ Germany

To the readers of Max R'n'R,

I just wanted to clear up something that Bruce LaBruce said about Florida in Max#109. He stated that at a Screeching Weasel show in Florida, the audience was throwing bottles at the band and grabbing the mic to shout that homosexuality was an "abomination". While I regret to admit that both of those incidences occurred, it should be pointed out that they were two totally separate incidences that happened at two totally different clubs, two and a half years apart!

First, the bottle toss. This happened at the Ritz in Tampa in Jan '92 where SW was playing with Pink Lincolns and Scrog. It seemed to be the culmination of a set where the Weasels were getting bombarded by all sorts of debris (mostly wadded up paper). I was under the impression that it was all good natured punk fun, since it was mostly instigated by a certain Gainesville zinester/ scenester contingent. Now, I have no idea (absolutely no pun intended) who tossed the bottle, and they were 100% wrong to do it, but it didn't really go very close to anyone in the band. Ben might have been a bit theatrical in his exit, but anyone who throws a bottle at a manned stage IS an asshole. It should be pointed out at this time that SW did not play "...Homosexual" and the incident that nothing to do with any kind of sexual intolerance. I felt that this deserved comment because not only did I see a mention of it in the B LaB interview, but also in the Florida scene report.

Second, the abomination quote. This happened at the Volley Club in Tampa in June '89. SW played "I Wanna Be A Homosexual" and some local Queer haters in the audience took exception to it. They continually tried to shout Ben down after the next few songs. Finally Ben had enough and allowed

the person to explain his dim view on gays. After he said his stupid shit, the show went on.

So, in conclusion, I would like to inform Mr. LaBruce that Florida does indeed have a thriving gay/bi community, although it is not so obvious in the punk scene. However that lack of visibility may well have to do with the small, but vocal, homophobe percentage that we have here. We do what we can do to deal with it. I would just appreciate it if people would perhaps do a bit more research before they go and inform the gentle readers about our fair state. I mean, I realize that the whole point of that Vag. Davis/B LaB thing was to talk as much shit about as many people as possible, but our area has enough problems getting worthwhile bands to play here as it is. After all, you saw how many people believed all the April Fools jokes that this rag pulled.
Sincerely,
Des Jr/ PO Box 621/ Lutz, FL 33549

Dear MRR

I want to congratulate you on putting Huasipungo on the cover of issue #111. Featuring a band that's never played to more than 50 people at a time on your cover is a tribute to the true punk spirit of Do-It-Yourself (Even If Nobody Else Likes It) that's about as punk as you can get (short of letting Captain Fun have his own column.)

I would like to raise one point. In the interview, when asked if Huasipungo has any sort of following, Esneider says, "Jim Testa likes us."

This is true, but only in the sense that you might say "Jim Testa likes Esneider and Dave and Mike and Amanda;" not in the sense that you might say "Jim Testa likes the Beatles." I am sure this is how Esneider meant it, and I just wanted to clear that up. After all, my reputation as an arbiter of taste and rock critic guru is riding on it.
Jim Testa, Jersey Beat Fanzine/ 418 Gregory Ave/ Weehawken, NJ 07087-5602

Dear, Dear MRR:

First of all, I want to apologize for the handwritten letter, but I'm in the pokey so I don't have access to anything else. I just thought that I would write a quick letter to warn the masses of something that I consider a scam.

My band (With Authority) was asked to open up for The Undead this past June. No problem. We even got to hire the opening act, which was Fathom Theory from Dayton. When we got to the venue, Bobby Steele was there by himself. Apparently he would play guitar and sing, and everything else was programmed prior to the show.

Now, my idea behind this note is not to fuck up Steele's show, but I feel he has no right to hire himself out as The Undead when in fact it's *just* Bobby Steele. I don't have a problem with his show, I just feel that the name should be changed so as not to mislead so many people into seeing him.

Of the 160 people at the show, about 35 stayed. 25 of those were hecklers (I must admit, he must have some big balls!). I can only imagine the response he must endure as he snakes across the U.S. on an ego so inflated that he has to resort to this sham.

By contract, Steele got his $400 guarantee, leaving the two opening acts with a combined $56. A deal is a deal, I guess. By the time this letter gets out it will be too late to do any good.

If you talk to Steele and he claims that he is just doing the tour like this 'cause his band just quit, tell him he's full of shit. Last time The Undead graced our state, members from Sloppy Seconds and The Lunkheads (from Indianapolis) were his band. Steele was also heard saying that he's accomplished more on his own in the past six months than with a band for 10 years. Oh well... give it a rest, Bobby.

On a different note, if there are any bands from IL, MI, OH, KY, or IN that would like to *trade* us a show, write us. For all of the bands that we've helped out over the past three years (and it's a shitload) that have never felt the need to return the favor, don't bother calling. I'll be out of jail August 8.
Dave Tate/ With Authority/ PO Box 2322/ Bloomington, IN 47402-2322/ (812)333-0314

Seth Johnson,

This letter is directed to Seth Johnson (see letter in issue #111) and all the other people who seem to want to state the obvious and rain on our punk parade.

"People say it's just punk rock, but it's what we like to do. If you don't like it... fuck you!" That's about the gist of it. C'mon, even punx need to have fun. Lighten up. Maybe I'm taking this too seriously but where did you get the idea that we are constantly trying to educate people (through our styles, attitudes, etc.)??? We can have ideals and dreams but we are not ALWAYS trying to push politics in everything we do. Quit worrying about what other people do and focus more on yourself. I find it hard enough to manage my own life, I couldn't imagine having to worry about how other people run theirs. How do you want MRR to be if it's too much of a 'teen fashion mag' then? If you don't like it now then don't read it! Easy as that. Sorry but I just get so fuk'n sick tired of people complaining and moaning about the stupidest things!!
Todd Anok

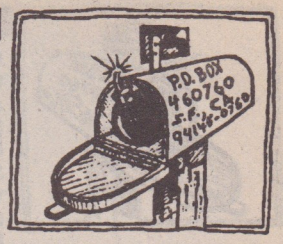
Dear Rollers:

There's been much controversy afoot lately about bands signing to the evil majors, and rightly so. There is, however, another aspect to this issue that I find to be quite a bit more disturbing.

Even if you, the educated consumer, are intelligent enough not to partake of the barf offered by the tedious majors, they still may be getting your entertainment dollar. And they're getting it in a way that is more secretive and insidious than their much publicized raids on underground bands.

Let's say, for example, that you wander into your local excellent underground music shop and you spy the latest Smashing Pumpkins platter and you've just gotta have it! Well, that's cool. They're on Caroline, a wonderful indie label... NOT! Ho ho ho, joke's on you! Caroline is and always has been a wholly owned subsidiary of....Virgin! Yes, that's correct, Virgin. You know, the airline and god knows what else people. To compound your dilemma, Virgin just sold itself lock, stock, and pressing plant to CEMA Entertainment. CEMA, perhaps better known as Capitol/EMI, or, if you prefer, Thorn/EMI, the nuclear weapons people. (The web sure gets tangled, don't it?) And there you were, wondering why Caroline "product" suddenly resembled the other major label "product", all plastered with parental advisory stickers and no longer available on vinyl.

So you might think "OK, to heck with Smashing Pumpkins. They're soft anyway. How about some Agnostic Front?" Yeah , Agnostic Front .They're cool . They rock hard, their lyrics are good. They've been in the underground for years. But! Check their label, In-Effect. What's the big deal? The big deal is that In-Effect is and always has been a wholly owned subsidiary of Important, or RED as they now call themselves. RED has lately been very proud of their cozy relationship with....CBS! Yes, that's correct, CBS. You know, the lies and disinformation people. To compound your dilemma, CBS not too long ago sold itself lock, stock, and CIA connections to Sony, the world devouring conglomerate. (Thickerer and thickerer!) And there you were, wondering why In-Effect "product" was so prevalent in the malls and chain record stores.



Yes, friends, two of the big three "independent" distributors in the USA are owned at least to a degree by the majors. This leaves Dutch East India as the sole big independent that is truly independent (and any band that has had to deal with them knows how thrilling this bit of news is). Not only are the majors co-opting talent, but now they are co-opting the very means of distribution (and sometimes production) of underground music. Can't sign Genbaku Onanies? OK, buy their distributor and make money off of them that way!

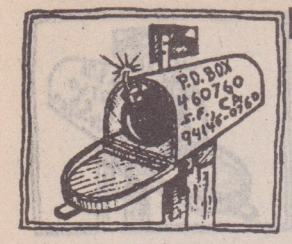
Bands and labels have to take this into consideration, as well as consumers. If your record is being distributed by Caroline or RED, the profit that they make from sales of that record eventually go to foist Michael Jackson and nuclear missiles on the planet. Talk about a pincers movement!

Of course, there are numerous smaller distributors who are still completely independent. Subterranean, Twin Cities, Revolver, Venus, Cargo, and Mordam to name a few. Obviously not all of them are wonderful people (it seems that everybody has their own favorite and their own distributor of scorn), but they all are free from corporate contamination.

It is more vital than ever to support the *true* underground. That's where all the good stuff is anyway! Why anybody would pay more attention to the new Flaming Lips than the new Anti-Seen is beyond me. Probably more importantly, this little tale of multi-national corporate woe illustrates the need for you to DO YOUR HOMEWORK. Ask questions,..dig...don't take nothin' at face value. Just because it says "independent" doesn't mean it's underground!
Malcolm Tent/ TPOS Productions/ Trash American Style/ 12 Mill Plain Rd/ Danbury, CT 06811/ (203) 792-1630

Dear Samuel,

I've just read your article in MRR 110, part 1. The Independent/Alternative movement has always suffered from distribution problems-it's a long time since something must be done about it=labels, bands are too often not paid which means they just disappear-same thing for zines, record shops (independent) go bankrupt just the same-(in France) big independent (French) distributors like New Rose and Danceteria have just sold out (New Rose to F.N.A.C., Danceteria to CBS-Sony). When you ask for vinyl they say they not got the vinyls you want-only



CD's. CD's cost twice the price of an album, over here, even if it's a French release! So now in France what's left is independent record shops (very few) and mail order distribution. It's very difficult to buy the records we want to buy-sending cash in envelopes to the States....! We need some sort of central distribution in France for independent releases-too many distributors in between the original label and the record shop make prices go too high. (Cost of an American EP=$7 to $9) It's cheaper to order records (postage included) in the States. Anyway, maybe we could do something about distribution over here. Get in touch.
Annie-Claude Le Meur/ 605, allee Bellevue/ 76160 St Jacques sur Darnetal/ France

Dear MRR,
I was really disgusted the one day a friend and I walked into HMV, a 3-story music superstore on Young Street in Toronto. We passed by the magazine section and lo and behold, right next to the teeny-bopper metal magazines was our beloved MRR for $4! I realize that the music store wants to cater to all kinds of musical tastes, but when the price on the cover says $2 then that's what people should pay for it. If we had bought it, we would've had to scrape up double the original price, and it's not just MRR that's overpriced either. In their fairly decent selection of "alternative" music, they charge 17 bucks for a Crass or Subhumans tape, something that you could find down the street from a smaller store for half that price.

Once again, punk rock has fallen at the mercy to capitalism and mass consumption. I have no problem with making punk rock accessible to those who can appreciate it, but just the thought of some balding fat-ass businessman who knows nothing about the meaning behind punk making hundreds of dollars off it makes me sick. It's people like this that turn hardcore and punk into more of a market than much of it has already become (eg. Sick Of It All and Biohazard tapes on sale at the local shopping mall for 13.99 and up).

The point I'm trying to make is that if MRR is put out to spread information, educate and communicate with the punk community, then why should someone else be making such a large profit off of it, if they don't contribute or have any interest in the content of the zine?
MRR has to be one of the most universal fanzines around. It's a shame that this volunteer-run publication has fallen victim to this form of capitalism.
Eva Milinkovic and Sandro Camilli/ 11 Cranleigh Court/ Toronto, Ont, M9A 3Y2/ Canada

Dear E&V,

We don't have any control over what outlets buy MRR from what distributors, and therefore have no say-so over what they price it at. It is true, though, that any imports to (or from another country, including Canada) cost more because of extra shipping costs and customs duties. Whether this adds up to doubling the cover price, I don't know. You might want to see what other non-chain retail outlets in that area are charging.

But if you are inferring that we should not go through distributors and should only sell MRR mail order, then we would only be able to sell 1/10 of what we do now, meaning we'd have a lot less money coming in, a lot less pages as a result, and probably you would never have even have heard of the magazine. Tim

Dear MRR,
I just have a question. If a man has sex with a woman (or anybody) when she is unconscious (passed out), is this rape? I believe it is, but was told that if this happened to me it was my fault.

When I was 14 and 15 I did a lot of drugs and drank a lot as well. A number of times I would be drinking with a group of guys who I'd think were friends of mine only to end up passing out and finding the next morning that they'd all took turns having sex with me. In fact this was how I ended up getting pregnant with my son (though I am pro-choice I don't think that having an abortion is all that easy of a thing to do and I couldn't bring myself to do it so I chose to have my baby). When I was in rehab I opened up a little with one of the psychiatrists and he just looked at me and said, "Well what did you expect?" Now maybe I am partly to blame for thinking that I could be just one of the guys and still feel as safe as they did. Why, after the first time, did I keep letting myself get into the same situation? Well, at that point in time if anyone offered me a free high that was all I could think about.

The thing that got to me was men will take any chance to get free sex when they can right? I don't think so. Since I've gotten into punk (just recently) I have started to meet guys that I don't think would do this. Would I drink alone with them? No. I know myself too well and I know that I couldn't stop with just getting a little drunk, I would have to go all the way and I just can't put myself in a position to be taken advantage of in any way again. I also rarely drink now (I quit drugs when I was 16) since I am a mother and have to be responsible for a life other than my own.

I'll quit now since I'm afraid I may be taking up too much space. Anybody who wants to write me for any reason can at:
Hollie/ 403 Providence Rd #210/ Brandon, Fl 33511

Hi:
Al from *Suburban Voice*, here. I must own up to a terrible error in judgement. In my current issue, there's an ad from a skin 'zine called *Under Siege*, out of Indianapolis. I was somewhat hesitant to accept this ad but, after a friend, whose band is interviewed in the 'zine, assured me that *Under Siege* would be non-racist, I ran the ad in *SV* #32, without actually seeing the 'zine. I've just received the first issue and it's the most offensive, homophobic piece of garbage to pollute my mailbox in some time. While the 'zine purports to be anti-racist, the repeated references to "faggots" and a lack of tolerance for those who dare to question this "great" country of ours are totally reprehensible and are contrary to anything that *SV* stands for. One columnist (a fucking kindergarten teacher, no less!), after stating that the working class Christian is "the true backbone of our country," goes on to advocate people to "Bash fags... Bash homeless winos. Bash feminists... But, most of all, bash liberals!" I'd hate to be the parent of a child being taught by this scumbag. The back cover ad, for the next issue, contains the legend "Burn Fags, Not Flags." There's also an interview with a racist German skinhead from the band Bomber and plenty of other moronic sentiments throughout. While Justin, the editor, puts in a disclaimer that the views of certain bands and columnists may not be his own, just giving space to these some of these cretins is offensive enough. And the editor's own anti-gay slant speaks volumes for his own level of tolerance. During his article on the Straw Dogs (a UK band, not the Boston band), Justin makes the brilliant statement that "Because a band has songs against faggots and leftists is no reason to accuse them of being fascist."

I've been taken—I'll admit it, and I feel like a fucking sap. Actually having run an ad for a 'zine that espouses such disgusting viewpoints is a bitter pill to swallow. I'd like to apologize profusely to anyone who ordered this bird-cage liner because of seeing the ad in my 'zine. I'm not giving the address because *Under Siege* doesn't deserve any sort of recognition. I just want to apologize for such a regrettable lapse in judgement.
Al Quint, Suburban Voice/ PO Box 2746/ Lynn, MA 01903-2746

Dear M.R.R.,
Well, this isn't a scene report per se, but some folks out there in the vast; Amerikkan metropolis need to know some shit that's been going on here in Flagstaff, Arizona.

I'd just like to say that the punk scene is alive and well here; it's not even just a scene— most of us are just plain queer. that is to say "no poseurs", I suppose. Anyway, two of the people responsible for the happenings here are Michael and Heather Griffiths (otherwise known as Alex Bone and Mary Disaster). Because they don't look like most of the redneck lumberjacks or corporate clones in this town, and because they smoke pot, and because they promote punk shows, and because they fucking think for themselves, they have been targeted by the F'staff police department. I might add, that during a raid on their house, Heather was accused of child abuse because of the party that was happening in her house... her daughter was sound asleep in her room until the cops burst in on her. Okay. Then a month later, sheriff Joe Richards writes a nifty little letter to the board of supervisors. I think the ignorance of the letter speaks for itself. Anything you folks can do in the way of getting this information out and making life generally less dandy for the lawmakers and legislators of our town would be greatly appreciated. Thanx,
Kirin Anderson
flagstaff city council: (602)774-5281/ Mayor-Christopher J. Bavasi/ Flagstaff City Hall/ 211 W. Aspen Ave/ Flagstaff, AZ 86001
Board of Supervisors: Coconino County Administrative Center/ 219 E. Cherry Ave/ F'staff, 86001/ (602) 779-6693

p.s. In addition to the raid at the Griffith's house, the Flagstaff copfucks closed down a show at the Elk's Lodge and took all the money from the door because Michael didn't have a business license. (!?!) Well, now there's "fuck shit up productions" in flag, but we STILL never got to see Spitboy .

MRR Readers,
This is Mark Anthony from San Diego. I've been involved with the C.O.M.D. (Committee Opposed to Militarism and Draft) for about three years so I receive a lot of first-hand facts as to the injustices of the military. One of the first and

foremost things that should be addressed is the discrimination against gays and women. Just as of last month three officers were forced off duty due to sexual preference with the excuse of "endangering fellow sailors". Gimme a fuckin' break! What a bunch of homophobic assholes! Discrimination is a long-term tool of militarism that helps to cultivate a male (meaning straight) dominant warrior class society.

If you wish to receive a copy of Draft Notices Newsletter write me at: 3405 Arruza St. / San Diego, CA 92154

Dear MRR reader~,

Why is it that every time I see a picture of a riot or a protest, not one person has his or her face covered. We all know that a "peaceful" demonstration usually doesn't remain so, because the police tend to antagonize the people to the point of violence. And in a situation like this the police, FBI, or news reporters could very well have cameras rolling and/or be taking photographs. It never fails, but everyone is running around show their pretty mugs to the camera as if they were on Candid Camera. If you remember correctly, after the Tianemmen Square riots in China the government used American camera footage to track down and sentence (to death in some cases) the "rioters". So if you want to keep your butt out of jail, or off some FBI file, when things turn nasty cover your face. If the demonstration is peaceful, carry a bandana or ski mask in your pocket, so you don't look suspicious. When things get interesting break out with your cover-up and get busy. You may want to leave the punk rock gear at home. Those 20 hole Doc Martens with spikes coming out of the sides may be pretty easy to recognize, from the footage of your boot firmly planted against a cops head. I know that may be hard to digest for some, but blending in is the key to getting away with "unlawful" things. This stuff is such simple common sense, but I never see anybody doing it. Take care ya'll.
Rob/ PO Box 3431/ Olympic Valley, CA 96146

Dear Maximum Rest 'N' Relaxation,

A couple of issues have come up lately that I'd like to discuss. Firstly, NAMBLA has been mentioned a lot lately. It seems a lot of readers support this group. It's hard to believe that so many people would rally for a group who uses the motto, "If their past eight, it's too late." NAMBLA used to operate out of the Women's Bldg. in SF until they got booted for distributing pamphlets on the best places to pick up young boys. We're not talking about kids willingly having sex. The real picture is a bunch of perverts with open car doors and candy on the seats. Even when you talk about willing child participants you have to differentiate between kids you formulated the idea on their own and kids who just answered yes when someone asked them if they want to do something fun. I think most children are curious about sex and the human body but I don't know anybody who wanted to have sex when they were six. This is what NAMBLA advocates and I don't believe it takes into account the child's true wishes or welfare. If you want to treat a child as an adult respect their autonomy and weigh all the considerations. The kid's gonna have to live with it for a long time. The legal age limit doesn't account for different maturity rates but it does seem to be the only reasonable way to keep a tab on these things.

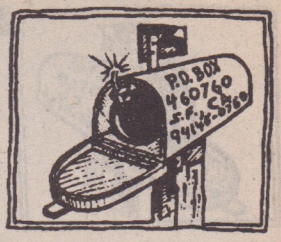
Secondly, Katy Odell decided she was a racist a while ago because she's wary of black people when she's out in the streets alone. I came to the same conclusion once until I realized, "Hey, I don't trust white people either." In fact I've been harassed by other whites more often than I've been harassed by any minority. However, I do still fear minorities more because it's very easy to get killed for being the wrong color at the wrong time. This just means minorities have one more reason to beat the crap out of me while whites just have to be content with hating me for my personality. I do not consider myself racist. I have dated girls of all colors (I'm not trying to be pretentious I just want to show that color differences do not play a role in most situations) and my social circle somehow includes very few white folk.

While we're on the subject of racism, Spike Lee and Sister Souljah are full of shit when they tell you blacks can't be racist because they don't have the power to suppress the white race. They say blacks can only be prejudiced. Changing the semantics doesn't mean anything. The black guy on the bus who threatened to kill me certainly had that power. It all reads the same to me.

Lastly, Ben Weasel keeps mentioning cool scams to fuck people over. From his recent editorial about record labels it sounds like he's been the victim of a few scams too. In a scene so full of rip-offs do we really need to encourage this shit? Peace,
Mindfish/ SF

Dear MRR, readers, and Punks everywhere,

I was appalled at the spate of letters urging your readers to vote in issue #111. Get in step with reality folks. It doesn't matter if Jello Biafra, Steve Goof or Sid Fuckin' Vicious gets elected no substantial change is going to occur through electoral politics. The sham we call democracy has been rigged from the beginning. It was created by rich, white, male property owners to serve their interests and has done so for over 200 years. The only substantial changes in this country such as civil rights for women and blacks and the withdrawal of U.S. forces from Vietnam Wave occurred when masses of the people took to the streets in a militant fashion and forced the powers that be to grant concessions or face revolution. If one of your idealistic liberal reformer politicos gets elected do you think the state will suddenly wither away? Will the government apologize for taking money from your check each week and give it back? Will the police stop beating the fuck out of you for being a "mohawk faggot"? Do you think the military industrial complex will disband and start making eco-safe love missiles? Give me a fucking break. The state is not a benevolent tool that can be "re-directed" or "given a new vision." It is a giant bureaucracy which exists to serve a wealthy elite and the military industrial complex. The state has enormous powers and intrudes into every aspect of our lives. By its very nature the state will always work to extend these powers rather than limit them, bringing us closer and closer to totalitarian control. Whoever you vote for the state and authority will win, you will still be taxed, drafted, beaten, regulated and if you are a woman, minority, poor or gay you will be discriminated against and treated like a second class citizen. By participating in electoral shams you not only serve to perpetuate



this insane system you give it your approval and legitimate it. You buy into the media spectacle of "free choice" which boils down to Coke or Pepsi, Demopublican or Republicrat. You walk from the polls contented, thinking you have some, however small, control over your destiny. You are a deceived and swindled consumer and a fool because the choices they give you are no choices at all. Your "protest vote" is filled away under "good." You are exactly the mindless dupe the system needs to fill its factories and army. All you pathetic fools writing letters to your congressmen are so hopelessly brainwashed by the spectacle you practically deserve to be ruled by cowboy actor talking heads for the status quo. The state cannot be reformed, it must be destroyed! If you are concerned about social issues, why not get active in some sort of grassroots activism like ACT-UP, Food Not Bombs or Anti-Racist Action in your community instead of wasting time in politics. The only way to change this system is a revolution which will destroy the state rather then replace one set of rulers with another. When I got involved in the scene in 1983 anarchy and punk went hand in hand, and even the apolitical drunk punks knew better than to vote. I will settle for nothing less than anarchy and freedom. If you are fool enough to let others rule you and control your life than you've got no business calling yourself a punk!
Felix Havoc, DESTROY!, Anarchist Youth Federation, Profane Existence.

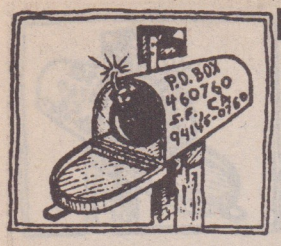
P.S. An election boycott is being organized by the anarchist newspaper *Love& Rage.* Send them some stamps or a buck for the latest-issue and info P.O. Box 3/ Prince St. Stn/ New York, NY 10012. The Minneapolis Chapter of the Anarchist Youth Federation has a flyer called "Don't Vote Revolt" send a stamp for this and other free literature on anarchism, punk and youth issues. AYF/ PO Box 8585/ Minneapolis, MN 55408. I can be reached at this address.

Dear Felix,

Your anger and frustration are understandable, as are your basic premises. But I question the premise that anyone who votes is a fool and couldn't possibly be a punk.

I have no illusion that voting will change much at all. At the same time, I don't want to put all my eggs in one basket and work solely for revolution, which probably wouldn't occur in my lifetime, and even if it did, would probably be a typically sicko "American" revolt of an extremely violent, racist and right wing nature.

I have no problem in voting AGAINST. I vote against the worst, but place no real hopes in the "lesser of two evils choice". But for people at the very bottom of the economic scale, and possibly for women, having a Democrat in will make things a little more tolerable. Since I am not destitute (and I'm assuming you're not either, except possibly by choice), and not a woman (and again I'm assuming you're not either), I don't feel good by abstaining from voting against the most reactionary elements of the ruling class just so things might get worse faster. The people at the very bottom pay the price for our idealistic purity, and that's not fine and dandy.



There is a theory that says people should either not vote for incremental capitalist reforms, or should even vote against them (the same thing), in order to hasten the deterioration of the system. When Nixon ran for president in 1968, many progressives didn't vote at all, or voted for fringe candidates (me included), thinking that things would really fall faster. It didn't work, and won't work now either. Radical change will come when the average middle class joe is ready for it, and won't be anything like your dreams. It's important to keep organizing to be ready for such a climactic period, but it's as important to remain flexible, able to adapt to rapid changes...and to be able to communicate with movements that are substantially different from your mainline beliefs.

I'm not saying abandon principle, nor am I advocating voting as realistic change, but I do think that your "all or nothing" position smacks of the same kind of know-it-all, I've-got-all-the-answers rhetoric that one normally associates with your dire enemies the RCP. There are no absolute answers, and when things do crumble, it isn't pure or pretty. Stay militant, but stay loose Tim

Dear MRR and Readers,

We at 42 Records (small DIY label), decided in a special meeting to carry on releasing our products exclusively on vinyl. The majority of us don't like CDs and we hope to be able to keep up our policy in the future. The digital soundcarrier in its (alleged) perfection is symbolic of capitalism's inhumanity. Wax is still the people's medium (at least in Germany).

Sharon Tate's Children, together with Herb Garden, will be touring England in Sept. Watch for them.

Andreas Jurgen/ Nelkenweg 45/ 7303 Neuhausen/ Germany

MRR,

Well, Mykel Board is once again dead wrong!

In his unique rambling style, he devoted most of his column in #111 to criticizing my article in #108 which examined the history of the Constitution. Now comes the Revenge of the Smart Punx - Unconstitution II: The Rebuttal. Unfortunately, it's kinda hard to do because Mykel, although periodically returning to the subject of my personal "cretinism", devoted most of his space to drooling on about the greatness of American culture, which has nothing at all to do with what I wrote. However, after sifting through his praises of homemade pornography and the *Weekly World News*, he seems to be making two basic charges against me: I am "anti-American" and in favor of "majority rule".

What does it mean to be "anti-American?" I guess it's the opposite of "pro-American". To be "pro-American", do you have to feel a deep personal affection for all 240 million Americans, plus resident aliens and tourists? Do you have to agree with every decision of the American government (changing your opinions slightly after - but never before - each election, of course). Do you have to watch pro football? Are you allowed to own Japanese appliances? How about German punk records? You get the picture... nobody could possibly love or hate *everything* about this country, so to call someone "anti-American" is just name-calling, a word right-wing morons have traditionally used the way seven-year-olds use "doo-doo head" or the more ignorant lefty punks use "Nazi"...and serving as a perfect example, Mykel then proceeds to imply that I'm a Nazi!

This is while attacking my purported belief in "majority rule"; I quote. "Yo sucker! If there were majority rule, you'd be dead! Majorities are assholes. Majorities can take your freedom, your property, and your life...the greatness of the Constitution is that it *protects* minorities from the will of the majority." Now there, Mykel has produced a coherent summary of the 18th-century liberal philosophy which produced the Constitution. Could it be he actually understands what he's talking about?? No, of course not, he's about to contradict himself... quoting again: "The Third Reich was majority rule..." Yo Mykel! The Nazis never did win a majority of the vote in a free election. To make a complicated story short, Hitler, the leader of a large minority party, was appointed to lead a conservative coalition government, and once in office proceeded over a period of months to manipulate the rules of Germany's Constitution to make himself dictator. The Left never really resisted this process, being too afraid to oppose a government which, although opposed by the majority, did have Constitutional legitimacy. I think this whole chapter of history serves to support my argument that people should not allow their freedom to be taken away out of respect for the letter of Constitutions they didn't write, particularly when the other side displays no such respect.

More Boardian wisdom: "Could you imagine a society that doesn't want Negroes to participate equally?" Sure. In fact, how about a society that holds Negroes in actual slavery, like the USA did during the first 77 years of the Constitution's existence? I won't discuss the history of slavery and the Constitution, since I went into detail about that in my article, which I have to conclude Mykel didn't even bother to read before deciding to call me names in print. So, Mykel, you've offered two historical examples to illustrate your argument, and have demonstrated that in neither case do you know what you're talking about. Congratulations, your record is still perfect.

We now move to the "Endnotes" for a couple more revealing glimpses into the mind of the first senile punk: in the first item Mykel, champion of diversity, freedom, and minority rights, informs us that anybody who doesn't share his own sexual orientation is *degraded* and *diseased*! Oh.

Then, most instructively, under the heading *Further Evils of Unionism*, he slags New Jersey unions for suing to protect their member's insurance rates from being raised as part of a State program to provide health care for the poor. Now if Mykel were consistent to his principles, he should be applauding this brave union for using the legal mechanisms of our great and glorious Constitution to protect their property and their freedom from evil majority schemes of oppression. Of course, at the very beginning of his column, Mykel advocated assassinating the Supreme Court, not exactly the words of a loyal Constitutional patriot...but who really expects this clown to remember what he wrote five paragraphs ago, anyway?

My advice to you, Mykel, is to stick to subjects you know something about in the future. For instance, I know that thousands around the world must have been as inspired as I by your profound journalistic exploration in #110 of the sores you get on your dick from beating off too much. To be marginally affiliated with the publication that brought this incisive, thought-provoking masterpiece to the public's attention brings tears of joy and pride to my eyes.

OK, sarcasm aside, the point to be made here is very simple: people ought to be able to make the decisions which affect their lives, and that doesn't happen by just applying the philosophy of individualism and private property rights which the Constitution espouses. Individual freedom to decide how to dress, what music to listen to, which books to read — that's cool. The right of some individual who happens to have inherited vast wealth to decide to throw thousands of people out of work in order to move his factory to some Third World country where the labor is cheap and there are no environmental regulations — that's not so cool. And although I wouldn't care to have the majority of Americans voting on whether my record collection meets "community standards", I do think that I could trust the workers in that factory I just mentioned to vote on whether to move the plant or not! People ought to be able to make the decisions which affect their lives, and when decisions have to be made which are going to affect large numbers of people, then, yes, I believe in majority rule.

And THEN - I sit down to type this and discover that in #112, Livermore slagged me in his column! Talk about a scary tag-team! Well, Larry's comments make a lot more sense than Mykel's, and I agree with most everything he says in that column, except that I think he gives way too much credit to the politicians who have ratified progressive changes throughout history, and not enough to the activists and ordinary people who put the pressure on the system to make these changes happen, which is basically the attitude I wrote that article to attack in the first place. If you (i.e. anyone) have some comments, send em to:

Eric Wilson / 1870 Sacramento #M-5 / SF, CA 94109

To Whom It May Concern

We want to inform you and of course your readers, that Lee Hollis, singer of the Spermbirds, has left the band in friendship. For more than ten years he was one of the most powerful frontman in the European hardcore scene. He will continue to play with his other band called 2 Bad. The other four members of Spermbirds will stay together and continue playing the typical aggressive, melodic hardcore. They are working on new songs already and looking for a new singer that has power and hopefully some experience to join the new band. Spermbirds will take care of all the costs if there is a singer that will fit into the band, to bring him over to Germany to work for the new LP and a tour all over Europe. Interested singers should send their letters, if possible photos and material they sang already, to the following address:

Dreamhouse Promotions c/o Roger Ingenthron/ Mittlere Uferstr. 97/3/7060 Schorndorf/ Germany/ Tel. o7181/75312/ Fax. 07181/ 64631

Hey,

This is for that schmuck, Mykel Board. What exactly is wrong with Love being predictable? Isn't it better that than say War? Or pedophilia? Well? WELL!?

Allin/ Kingdom of Happy Gloom

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One of the Bay Area's best new punk bands. The dirge-seance builds up as it approaches you and then the vocalists hit you with illustrative, passionate blasts. 7" EP $3.75

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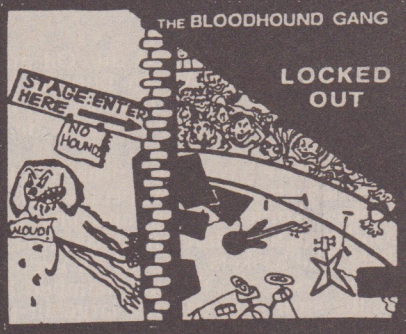

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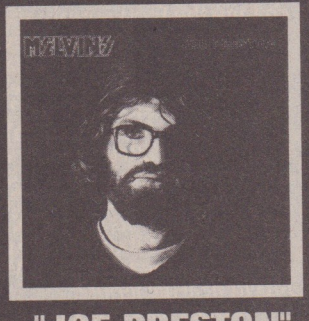

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COLUMNS

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The pile of endnotes builds up in my computer like the beer in my bladder. To leave room for the piss, I'll keep this column short.

I want to talk about Luddites. The Brits hanged fourteen of 'em in the 1800s. Not enough, if you ask me. Here's the industrial revolution. Automatic looms ker-chunk ker-chunk, saving hundred of people-hours. A machine knits sweaters without thousands of grandmothers loosing their eyesight.

Wham! Like Cary Nation in a bar, the Luddites storm in, axes swinging. Blam! The machines splinter. Kerpow! Wood frames, nuts and bolts spray across the floor.

"We'll fight machines to save jobs." say their proclamations, signed by *General Ludd.*

The Luddites started in the clothing industries and spread like AIDS throughout the workforce.

A hundred and fifty years later, only a few unions are still anti-machine. Those dinosaur labor organizations are as relevant as buggy whips. Not worth writing about. But modern day Luddism raises its purple head in another way: technophobia. That disease runs unrestrained through the right and left wings of American politics. Expressed in many ways (right now, claiming "environmental concerns" is trendy), its virus is the same fear of change that drove the loom-smashing Brits to their rope's end.

Remember a horror movie? A computer thrust its throbbing transistors deep inside a human female. Spurting forth seminal gigabytes, it spelled the end of humanity.

Computers were evil, said the modern Luddites. Governments can have information on everybody and use it to commit all kinds of horrors. You'll never be free again, because computers will keep track of your every move. Now, computers are available to everybody who didn't live on the street. College kids use 'em to sabotage the Defense Department. Punks use 'em to help put out zines with fewer spelling msitakes. Suddenly, computers aren't bad anymore, but other things are.

It's the nineteen fifties. Bearded scientists send out urgent messages. Bearded hippies stand with signs. Both say the same words. "Ban The Bomb. Atoms For Peace, Not War."

Why use such a spectacular scientific discovery to blow people up? Why can't we use it to heat our homes? Christians talk about beating swords into plowshares. An atom bomb is a high tech sword. Electricity is a plowshare.

What happened? Scientists, governments and electric companies use atomic energy for peaceful purposes. The lefties go kablooey. Atomic power is evil, they say. Radiation, explosions, meltdown, The China Syndrome. It doesn't matter that oil-caused air pollution kills more people than ever *lived* near Chernobyl. Atomic power is bad.

Atom power projects die. Oil grows scarce. Oil spills ruin Alaska. Burning fossil fuels deplete the ozone. The modern Luddites are happy. *Atoms for peace* is deader than the bomb.

Lately we have a new peaceful atom. Here's the picture: Swarthy people pick and dry spices. Apples, apricots and other fruits also fall from these foreign hands into large baskets. The baskets, marked for export to the U.S., first go to the gas chamber. Like Jews, the stuff is swept into large air-tight compartments and poisoned. The gas penetrates the food and spices, killing bacteria and leaving a residue behind. You're eating that residue right now.

It used to be the only way to insure purity. What if there were a way to kill bacteria without leaving a residue? Suppose something could pass *through* the food and leave it untouched. It would just kill germs. There is such a method. It's called irradiation. Similar to x-rays, we can exposed food to radiation, kill the bacteria, and preserve the food. No gas. No chemicals. No radiation remains in the food.

Wonderful idea, right? Since this process needs a source of radiation (just like dental x-rays need a source or radiation), this might also help provide a solution for radioactive waste. Recycle it into something useful.

But no! Nineties Luddites back away from the word "radiation" like a vampire from a cross. Their arguments range from the absurd to the more absurd.

"Even though the food isn't radioactive, the radiation might change the cells" they say. As if gassing or even eating doesn't change food's cells.

"If we find a use for radioactive waste, then they'll have an excuse to build atomic power plants." They say. As if finding a solution to radioactive waste were a problem, rather than a solution.

So far, technophobia is only a nuisance, and not a danger. But what if there were a method of curing diseases that've plagued humanity since Adam? What if we could change the food supply so corn could grow in the desert— and feed everyone? What if we could have chickens that laid lots of eggs without having to be cooped up in tiny boxes with their beaks trimmed?

The potential to do all that, and more, is here. It's called genetic engineering, and the technophobes want it stopped. With arguments reminiscent of *if God wanted us to fly, he'd have given us wings*, Nineties' Luddites try to put the kibosh on the greatest potential good since the transistor. Why? *It's wrong to invent new life forms?*

Does God has a monopoly? She invents new life forms all the time: Babies with two heads or a new strain of tuberculosis. We call them mutations and most of 'em are bad. What's wrong with making good ones?

People say that genetic engineering will allow folks to choose what their kids are like. It'll eliminate chance and lead to conformity.

Pretty retard school thinking, that is. Why would everybody would want the same kind of kids? Maybe most parents wouldn't choose offspring with flippers and dumbo ears. But I bet there'd be a fuck of a lot of variation. Do you think I want my kids to be like Tipper Gore's?

Also, what make you think that kids are just a result of their genes? That doesn't sound very lefty to me. What about the environment? The upbringing? Nutrition? Scores of other variables beside the double helix? Splice out that Ty-Sachs disease— and the big nose— from the Jew chromosome. I bet we'd still be as pushy.

So Mr. & Ms. Luddite, lighten up! Enjoy your TV, VCR, Gameboy, and bank card. Politics, religion, and art are all going back to the past. Only science and technology move forward. Get out of the way.

ENDNOTES:

—> Now that everybody has a computer and bootleg *Pagemaker*, there are more newsletters, than unused condoms in my wallet. Most of 'em are worth about as much. Among the latest, is a dorky made-for-the-exec one. I forgot what it's called. It's supposed to provide "leadership inspiration" for your workers. What a scam! I got the free sample, though. Then cancelled. It wasn't completely worthless. They had one quotable sentence: *Rules are made when brains run out.*

—> Speaking of rules, the Democratic Convention wormed its way into the Big Apple. Outside, the Demagogic Convention marched in protest. The anti-convention marchers on the street had more rules than the Democrats inside. One group, "United For Aids Action" handed out approved "Chants for UAA March." Worried that some people might chant wrong ideas, the UAA gave out a list of what they allowed you to say. They divided the list into 6 sections, "General Chants," "Leadership," "Aids/Healthcare," "Research," "Education," and "Discrimination." My faves include "Lovers protected will never get infected" (from the *Education* section) and "AIDS is a disaster! Women die faster!" (from the *Discrimination* section). The worst one (it doesn't even rhyme) was "Women get AIDS! Expand the definition!"

—> Speaking of women and AIDS, here's: *I'm right part 1.*

The New York City Dept. of Health (125 Worth St, NYC 10013) just published a leaflet called "Women and AIDS." Here is a quote from the section *How is AIDS spread to women?*

"No woman is known to have gotten the virus by having sex with another woman."

So, like I told you months ago: keep a condom for screwing with the boys, but throw away those goddamn dental dams!!!

—> Humor in fear dept: Along with the dental dam companies, the rest of America Inc. tries to cash in on AIDS fear. The newest scam comes from the Tedco Marketing Company. What do they sell? "Personal Dental Instruments." You don't wanna get AIDS from your dentist or his other patients? Bring your own dental tools. Your rubber-gloved dentist won't used them on anyone else but you. This line of dental equipment is called "Zero Risk."

—> *I'm right part 2:* Remember when I wrote about the myth of HIV? I said that although it often occurs with AIDS, there is no evidence that it CAUSES AIDS. Most HIV+ people will never get AIDS. The stress of *believing* that HIV causes AIDS, however, sometimes weakens them enough to bring it on. That's why I advised against getting HIV tested.

Now, researchers look for ANOTHER virus. Too many people develop AIDS although they test *negative* for HIV. (They

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must've been reading my column.) Instead of looking for a combination of causes that might create the disease, imbeciles run around looking for another virus IN ADDITION to HIV. They never stop to think that HIV might not be a cause at all, but a symptom. I guess that's not an approved protest chant.

—> Speaking of protests, Greta tells me that the Riot Grrl protest in DC had this sign: "Get your fist out of my cunt!" Is it anti-lesbo? Anti S&M? Just stupid? Doesn't the sign writer know that some folks LIKE to have fists in their cunts? You be the judge.

—> Speaking of sex, I promised Orianda that I'd write an entire column without mentioning masturbation. It won't be this one. Thanks to Adam for sending me his story about his very first time. I remember mine. I was eleven and I thought I invented it. I used two hands, like a boyscout lighting a fire with a round stick in a hole. Someone had to show me the one-handed method. It's much easier to turn pages, or use a remote control.

—> Having nothing to do with masturbation, the most profound comments on the LA riots are by Drive-In expert, Joe Bob Briggs. In the July 13 issue of his newsletter "We Are The Weird." ($3 PO Box 2002, Dallas TX 75221) Bob agrees with me that the King-bashing cops should NOT be tried again. Double jeopardy is, and should be, unconstitutional. But he takes it a step further. He suggests breaking the trial-jail-riot-arrest-trial-jail cycle and substitute mercy— for everybody. The cops, the rioters, everybody. Let 'em off. Close the case. The end. General amnesty. Set an example where we don't always look for revenge, but instead for peace. Way to go Joe Bob!

In his column, Bob also mentioned the disturbing fact that the ACLU, usually correct, supports double jeopardy trials in civil rights cases. Shame! Shame!

—> It was great to see the magnificent Huasipungo on an MRR cover a couple of issues ago. I just wish they wudda left on the top of Big Mike's head.

The band played at a reggae lounge here recently. Although it wasn't their live's highpoint, they were still better than most any other band around. See 'em, they shake the walls.

Anecdotally, ARTLESS let the 'pungos use our $32.50-a-night rehearsal space while we were on tour. We already paid for the time and didn't want it to go to waste. Since they were minus a bass player, we told Huasi & co. to pay us whatever they thought was fair. I suggested half what they'd normally pay. They rehearsed three times. We paid more than sixty dollars for that time. And they paid us back, too: Three dollars.

Ah well, they're still my favorite local band. When you deal with them, just make sure you spell out all details— in writing.

—> Sick & Tired dept: I'm fed up with the continuing repercussions of Ben Weasel's April Fool version of my column. As I write this, I'm in the process of finding out if a guy in Scotland really did make 400 FREE MYKEL BOARD t-shirts. If so, I won't let him be fucked over in my name— even though I wasn't responsible. If I could afford it, I'd buy the shirts myself. I convinced Tim to let him have a free ad to try to sell 'em. Actually, I think Ben should buy 'em all.

The worst attack, however, was a completely sleazebag editorial in a usually decent zine called NO LONGER SILENT. (c/o Eliza Blackweb, PO Box 3582, Tucson AZ 86722. Don't you dare send her money for postage!) Editrix Eliza attacks me for what I did to the poor child at the airport. This despite her knowledge that my column was a fake. Then, she uses the story to invent a bigger plot by me and the anarchist mainstream. As if I represent the pinnacle of modern anarchist thought.

Remember when I wrote about an awful American I met in Japan? As an illustration of his crass stupidity, I quoted him as saying "Having a Japanese girlfriend is like having a pet you can fuck." With the journalistic integrity of Geraldo Rivera, Eliza takes this quote out of context and uses it as an example of *my* attitude toward women.

I'm getting tired of talking about this in every interview and having to answer for it every time I turn around. It's lucky I wasn't (so far) physically assaulted for it. Let's get this straight. I've never had sex with a pre-pubescent— even when I WAS a pre-pubescent. I'm not pro-sex with kids, I'm pro-choice.

—> As long as I'm getting fucked over because of this column, I might as well get something for it. Some publications SECRETLY trade space for favors. A Cleveland zine sells its cover picture to record companies. I'm open about it. I'll tell you who blows me for a mention.

I just got a nice sick catalog from S/M Graphics (PO Box 10701, Bradenton FL 34282-0701). They make t-shirts including "Baby In A Blender" and Ed Gein. Send 'em a buck for the catalog. For mentioning them, they're gonna send me the S. Clay Wilson (my favorite underground artist— and he's old!) t-shirt "Crank Maggots."

I already got my bonus from the folks at Rigomor Press (11012 Ventura Blvd (365), Studio City CA 91604). They sent me a pack of *THE WORLD'S MOST HATED PEOPLE* collector's cards. Some of the targets, like Satan, are a little on the easy side. But, number three on the list is TIPPER GORE, perfect in this election year. Buy a set of cards and *Rock what vote?*

—> Speaking of t-shirts, Special thanks to Bob Conrad for the funny prank phonecall cassette and the *FUCK ME, I'M MYKEL BOARD* t-shirt. Bob said he made a bunch of these shirts. I sure-as-semen want to know who ELSE is wearing one.

Bob also sent me a few of his many zines. One, SECOND GUESS, has an interview with me. Another is called *Riot Boy* and you can imagne what that's like. Yet another, PSYCHIATRIC PETTING ZOO, reprints an article about a hilarious prank at the University of Reno. A 200 pound purple box appeared on campus and started saying *FUCK!* in a hug echoey voice. Police came to dismantle the anti-censorship machine, but they never found the perpetrators. (How's that for a copword?) If you want to get some of the stuff Bob writes, send him a couple of dollars. Bob Conrad, PO Box 9382, Reno, NV 89507

—> Tooting my own horn dept: Speaking of prank phonecalls, you can get a free John Trubee prank phonecall cassette with the latest issue of NOTHING BUT RECORD REVIEWS. It's available for $3 cash from me. As usual you can send money, or fan mail (more videos!) to me, c/o SEIDBOARD WORLD ENTERPRISES, PO BOX 137, PRINCE STREET STA, NEW YORK NY 10012.

—> More irresponsible zines dept: this also from one that's usually reliable. (Though they don't like Huasipungo as much as they should.) The regular editor of RADIO RIOT (2 29cent stamps to: Radio Riot, WRSU, 126 College Ave, New Brunswick NJ 08903) lets a girl guest-edit half the zine.

She writes: "certain things stick out too far to be ignored like... peace punks who preach veganism but still drink beer. Enzymes from cow's guts are used to cure beer."

Right there in black and white. An original lie? Or a repetition of a lie heard elsewhere? You be the judge. Anybody with a fifth grade education knows you don't "cure" beer. You cure cheese. You cure sick people, but not beer. Beer purists know that beer is only water, hops, and malted barley. You can't use anything else at any time during the making. In South Germany additives are against the law.

In the US, some companies (like Budweiser) add rice or corn to the barley. Other companies use chemical additives such as foam enhancers to give a richer head. Nobody except Ed Gein would add cow guts enzymes!! While the authoress wrote this to show the hypocrisy of vegetarian peace punks, (a worthy cause), she was repeating a malicious anti-alcohol story without checking it.

Do straight edge vegans spread this anti-alcohol propaganda with malice or ignorance? How do they justify a promulgating a complete lie. I forgot, it's all right to lie for the greater good, isn't it? Just ask Eliza from NO LONGER SILENT, she'll tell ya.

—> Special thanks to Rita/Estelle for an especially juicy letter. But I can't figure out if I'm a "cavalier" or a "roundhead." I think I'm a cavalier, but you'll have to tell me when you see it.

Anyway, that's one letter I wish I had on video. But those Brits use the PAL system, so it wouldn't translate. Ah well, send Polaroids. (Does anyone have Polaroid cameras anymore? They didn't call their cheapest brand "The Swinger" for nothing, you know.)

—> Speaking of sex and roundheads, here's *I'm right part 3:* Remember when I wrote about a new concept of rape that didn't involve force? I told you that huckster psychologists make their money by telling people that all their problems are caused by "rape" or "molestation." It's unconscious. They didn't know it while it was happening. Discovering hidden rape cases is a new growth industry.

While researching another topic in the New York Times (5/28/91), I came across this quote about women who feel guilt.

"The women described periods of self-doubt and guilt before deciding ***usually guided by councilors*** that a rape had occurred."

Can you imagine getting raped and not knowing it until someone else, who wasn't there, tells you. You don't trust your own experience, just the expert. Eeek! I'm moving to Thailand.

—> More zine news: In the mail comes this thing called THE FRONT LINE. It's from an organization pushing for increased NEA artist funding. I'm about ready to chuck it, when I open it. It's issue no 1 of *SCAM* magazine (215 E. 4th Terrace, Dania FL 33004)/ They ripped the cover off some non-profit crap and used it for its post-paid stamp. Pretty smart! If you want a copy for yourself, you've got to send at least a dollar. I guess Elmers glued stamps are ok, but they better be in good shape.

—> Just when I thought I got everything in

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the mail dept: Canadian Grant Horwood was annoyed at my writing that wearing boxer briefs was akin to voting for Reagan. (Both conservative, anti-sex). He wrote to defend his boxers. He accused me of creating an anti-boxer atmosphere. I made him subject to ridicule whenever he drops his pants. To remedy that, he sent me a pair of his own boxer shorts to "customize" for him and return. I cut the crotch out and sent 'em back. It's the only way to make those uglies in the least bit sexy.

—> Discretion vs. valor dept.: I got a letter from Germ (aka James Owens, #18218, Utah State Prison, OQ3, PO Box 250, Draper, UT 84020). He's in jail for blowing up a police car. As if that weren't enough, Germ also told the judge he "boned his (the judge's) wife with an extra-large dildo."

As you might guess, Germ is gonna be in the clink for awhile and needs mail. Write to him and remember, there are times to be a smart-ass and there are other times to "Yes sir, anything you say sir. Kiss what? Of course, sir."

Loosing integrity is loosing your freedom for a short time. Going to jail is a much bigger commitment.

—> Need more arguments why major labels suck harder than my vacuum cleaner? The threatened boycott of Time-Warner first had the company defending the Ice T's freedom of speech. That didn't last long. They're taking the offensive song, off the record. It won't be on any future pressings. Instant collectors items anyone?

There's more. According to *New York Magazine*, during a Time-Warner shareholders' meeting, several stockholders requested that board of trustees candidates voice their views on the Ice-T issue. T-W president, Gerald Levin, wouldn't allow it.

Levin also banned cameras from the public event. That led to protests from television crews, who were forbidden to bring in their equipment. But what kind of advance did they get?

—> Just because I hate Christianity, doesn't mean I'm against all Christians. Sometimes, they can even be right. Example: *"Reason, Compassion and the Drug War: A Statement by Religious Men and Women."* The *Religious Coalition for A Moral Drug Policy* (3421 M St. NW, Suite 351, Washington DC 20007) distributes this paper. It's strongly anti-prohibitionist and well argued. It's perfect for fighting with parents and teachers. Send 'em a couple dollars for info.

—>Steve Beaumont (remember him?) sent me some clippings from Canadian newspapers. They're about girls who want the right to go topless, just like men. New York State now allows women to do just that, except when it's done in a sexual way. Weird, huh? Feminists, by the way, support THAT double standard. It's ok for men to go topless in a sexual way, but not women.

Steve also sent me a clipping about a transsexual who was turned away from the *Michigan's Womyn's Music Festival*, because they admit only "women born women." What was that Hitler said about Jews who converted to Christianity?

—> I might've already told you about this. Former MRRer Jerod Pore is doing an electronic *Factsheet Five*. If you've got a computer with access to Internet, you can contact him at Jerod23@WELL.sf.ca.us. Ask him to put you on the list. The files are big, though. You might want to e-mail him for his address. Then send him a couple dollars and an envelope for a printout.

—> Brian in Buffalo NY is doing a video compilation and needs bands. Send VHS tapes to him at 619 Elmwood Ave (2), Buffalo NY 14222. I was gonna send him a very special videotape I did with just one other person. I thought better of it. That's something YOU'LL never get to see.

We're #2!" "We're #2"! Can you imagine the gung-ho American crowds at the Olympics shouting chants that actually reflected reality?

There used to be an equation stating that "nationalism + racism = fascism." What I'm wondering now is "what does nationalism + commercialism ="? Answer: a big pile of shit.

My cool wiseguy brother just came visiting. He lives in Spain—Barecelona, to be exact. He wanted to get the fuck outta there cuz of the Olympics. Guess what, bro? No escape. Between the triple-cast bullshit, the rah-rah USA chants, the self-centered coverage of US victories and not much else, the "which shoes and uniforms people are allowed to wear/advertise", the crybaby "kill the refs" attitude, the $900-a-day hotel rooms for the 'Dream Team', the scheduling of US teams to play last so they can appear on primetime TV, etc, etc, has reduced the games to one big jingoistic ad campaign. The Americanization of the Olympics has turned it from its original unifying ethic into an orgy of crassness.

There wasn't much solace in all this crap, but you can't imagine how great I felt when the Cubans trounced the US is the All-American sport of beisbol. Hey Fidel, maybe there is a god! And he's out in the bullpen on your team!

Another pile of shit is the upcoming election. I don't know if you're planning to vote or not, but since the deadline to register is coming up fast, you might want to do that now and then see later if it's worth voting at all. At least that way you'll have the choice(?) if you want.

Not that there is much choice. But if it matters to you about the abortion issue and fascist judges, then you might want to vote against Bush/Quail. Out with the old preppie, in with the new preppie!

But seriously, I don't think I can stand another 4 years of seeing Bush's smug face and Quail's tight asshole on the tube everyday. While there is an argument to be made for voting for them in order to hasten the decline of capitalism, it might also be hastening the eradication of people like you and me. Have no illusion that Clinton/Gore are going to be saviors or inspirations, but even that incidental improvement (switching one branch of the ruling class for another) does offer the opportunities for even more radical change.

Historically, the most interesting political and social developments in the last half of this century have occured during Democratic administrations—like the birth of the 60s counter-culture, as well as the birth of punk.

Fuck Bush in '92!

The hair on the back of my neck stood up. It does that when I feel someone's staring. I looked around and found the gaze was coming from the fat, tired-looking woman in the adjacent grocery line. Maybe her disapproving glare was aimed at the hint of shaved head exposed under my severe bob. Or it could have been self-righteous indignation to my "Allroy Saves" t-shirt. She looked at me, then at the items in my cart, with her nose turned up like she smelled something bad.

She continued to stare even as her loud dirty kids pulled at her, clamouring for her attention. My husband asked her if she had a problem as he dropped bagels and cream cheese into the cart.

The ignorance that spewed forth from her mouth was purely amazing. She proceeded to tell us how she thought "people like us" live on booze and dope, and didn't do anything as ordinary as shopping at the market. She also thought "punk rockers" slept all day and partied all night and got evicted because they didn't work or pay their rent. She expressed shock at the array of fruit, sodas, and vegetables we intended to purchase. She admitted foolishly that she thought that if punks bought food at all, it would be junk food or bread and peanut butter; certainly not wheat germ and Grape Nuts. She concluded by telling us we shouldn't be allowed to wear offensive slogans and clothes.

The alarming thing about the whole situation is that she didn't just stare at us in disbelief, like most people do. She didn't turn and rush away, clutching her purse to her chest in fear, either. Unlike most people, she chose to voice her disapproval.

By the time we got out of there, I was mad enough to have killed thst disgusting woman. My husband judiciously explained to her that she was in no position to judge anyone else. Hopefully, we changed her opinions, but I doubt it. We could have just as easily passes judgement on her lifestyle, and hassled her about it. It was her unruly kids running around the store. She was buying all this pre-packaged, microwaveable junk food that I wouldn't touch, but I didn't take her to task for it. It's rude. She should have realized that what she said to us was rude. Totally uncalled for. I could have retaliated in the same way. Maybe I should have.

I wonder if I'm getting more snide comments than usual from normals because of this Puritanistic tide of conservatism that's spreading like wildfire across the US. The contempt with which average citizens view anyone different is frightening. Unfortunately, these tough economic times and rampant social ills are pushing people, who normally wouldn't act this way, to look for scapegoats to blame for their troubles. I'm sure it was this kind of opinion that enabled that woman to hassle us in the store. Evidently, she felt strongly enough to speak up, instead of cowering in fear.

I hear enormous amounts of people on talk shows expressing the desire to have

things the way they were in the 50's again now: simple, manageable. No crime. No drugs. No gangs or violence. No homeless people. But what those people wishing to go back to simpler times don't realize is that intolerance underscored everything that went on. Music, books, and dancing were the most prominent things banned back then, because people stamped out or restricted everything they feared or misunderstood. It blows me away that people could want to like in nieve times like that again. I guess their sensibilities can't handle the magnitude of issues and problems bombarding us each day. I just wish they could see that intolerance isn't the answer. I wish they could comprehend that "subversive" people aren't what's ruining our country; it's not that people have too much freedom. It's our own government playing out it's own agenda, which doesn't include the welfare of its citizens. I wish every average, whitebread American could see that having a government that's responsive to all the social, economic, and healthcare needs of the people is the key to solving all our nation's ills. Right now that's what's working against all of us, not people taking advantage of freedom or taking it to the extreme.

Why can't people just deal with difference? Why can't they accept that some people and some things are different? That woman could have turned away if she didn't like my haircut or shirt. It took more wasted energy to accost us that it would have for her to have just gone about her business. I don't have a problem with that. I don't want to outlaw everything I disagree with. For example, I don't drink. So when I walk past a liquor store, I don't stop and go in. I realize they serve a purpose to the people who partake, so liquor stores have a right to exist. Instead of trying to stamp out liquor stores just because I don't need them, I just leave them alone. I don't claim to be a modern-day Plato or Socrates, yet I've figured that much out about life. But why is it so hard for most average people to tolerate the things they don't like or agree with?

People are always objecting to the music I listen to, or the band shirts I wear, because of the words or pictures on them. And I'm sure they are the same type of people protesting Time-Warner to have Ice-T and Body Count's new release banned. Just like banning certain music, too many people want to eliminate what offends their sensibilities. Too many people want to grant the government or appoint some person to decide what and what not to ban. By then, we lost the personal freedom we claim to value so much. It's too dangerous. Granted, some of the rap lyrics that have so many people seeing red are garbage. They do glorify sexism, violence, and a host of revolting behavior. But if we allow anyone to put restrictions on music, or set perameters for its content, it opens the door to restricting art, books, and every other form of expression. By then, we're past the point of no return. It isn't worth it.

If society gives up even an inch of freedom for a "lofty" cause like making life better, we'll wind up losing mile after mile of that same freedom. It will spread to other areas. Freedom can't be restricted without being weakened in the same process.

A couple of people told me I overreacted to the situation with the woman in the grocery store. She was just saying what she believes. But unfortunately, when rant, narrow-minded people get together, they bring groups like Operation Rescue, the PMRC, and the KKK into existance. Groups like these are a shining example of the terrorism, lawlessness, and social injustices that occur when intolerant and ignorant groups of people take it on themselves to dictate their social or moral agenda to the entire nation. We all lose in the end.

There I was, hanging around watching the Cubs game on a lovely Tuesday afternoon when my GIRLFRIEND, Portia, called up from work and asked if I wanted to be an extra for a MINISTRY video. Portia works at a production studio and frequently hears about gigs for extras and since I can always use an extra couple of bucks, I'm usually interested.

A former co-worker of hers was working on this video and had told her they needed "punks" for some scenes the next day. Since I recently gave myself a Travis Bickle mohawk I was a logical choice.

Being an extra is boring. Mostly you just stand around like a dope while the crew takes 8 hours to set up a 30 second shot. This one would be different because the crew was not union. Also, it was low budget. Of course, "low budget" in this case meant the kind of money I could live on for about 5 years, but I digress.

I called the producer and asked her what the video was about. "It's sort of a post-nuclear holocaust apocalyptic sort of thing," she told me, her British accent hammering my nerves. There's something about British accents on hipsters that I just hate. It's sort of the same way I feel about those annoying L.A. accents. Just the way they speak seems to say, "We will tolerate you cretins because we have to, but don't ever think for a second that, like us, you're on the cutting edge of radical "ROAKMYEWZIKK!". Actually, she turned out to be a really nice person, not at all the arrogant snob I'd pictured.

Anyway, I'd get to wear a Screeching Weasel shirt and that was more important than the 30 bucks I'd get. I mean, what the hell, my own band can't afford to do a video, so why not glom onto someone else's success for a free plug? The producer was going nuts trying to get some genuine punks so I assured her that I would bring at least a few people with me.

At 9:30 the next morning, me, Portia, Dan Vapid and Brian, Doug and Rob from the Underdog crew got a cab (paid for by the producer of course) over to the first filming site. Two skinhead looking guys were running around a burning car inside a parking lot while the cameras rolled. After a couple of minutes, Al walked over to say hi.

Al is the main main in MINSTRY. If you're not familiar with MINISTRY, don't feel bad, neither am I. I know that they're one of those industrial type dance bands and I've heard Al's name tossed around a lot in association with various "projects" but I had never heard the band before. Well, I probably had at some point - their music was used on some beer commercial - but suffice to say I'm not too knowledgable about the band.

Anyway, Al came over and chatted with us for a minute and even offered us tickets to the Lollapalooza gig. He wore black motorcycle boots, black pants, shades, and a large cowboy hat over long black dreadlocks. A scrawny goatee covered his upper lips and chin. I felt that I was in the presence of a star.

Soon, the British director called for us to come over by the car. The vehicle was set ablaze again and the disgusting smelling smoke started pouring out of the - I don't know what you'd call 'em - smoke machines, I guess. We were instructed to run around the car. We did. The director called "CUT". We were asked to please not laugh or smile. We were supposed to be angry punks on a rampage, not happy go lucky goofballs making a few extra bucks by playing teenage freakshow.

The cameras started rolling again and we ran. And ran. And fucking ran. This shit was killing me. Eventually, Al walked out and began walking slowly around the car while we ran like spastic idiots around him. He looked cool. We looked totally ridiculous. I made sure to turn towards the camera as I ran by in order to flash my "billboard".

Finally, the scene was done and we bailed over to the next location. Doug rode over with Al and reported that Al drove like a madman and seemed offended when Doug told him he hadn't heard the new MINISTRY album.

Upon reaching the new location, we saw that some other punks (who had been picked up in bars and record stores the night before by the crew) had shown up, including two dykes who pawed each other relentlessly. Someone went to go get beer for Al. He was kind enough to offer some to us. Personally, I wasn't too into getting drunk at 10:30 in the morning so I declined.

A huge Winnebago was set up as a green room. It was pretty cool; the crew was treating us like real people (which doesn't often happen to an extra) and we were allowed to hang out in the green room if we wanted.

Eventually, the crew got set up and the makeup man motioned us over. He put a "bloody" bandage around my arm and fake blood on my shoulder. Then he put a huge bandage around my neck and secured it with rope, covering up my billboard. Fuck!

Everyone else got bloodied up, then they took us down under a filthy overpass where we were told to pick up something to use as a weapon. People grabbed sticks and pipes and bottles. I got a curvy faucet head. It did not look very threatening. The smoke machines started up and the water truck started spraying the top of the overpass. We ran again. Lots and lots of running, over and over. It was getting to be a pain in the ass. I kept pulling the bandage over to uncover my billboard.

Then more hanging around. Finally, the makeup guy asked me and Rob to come up above the overpass to the train tracks. The two dykes were already up there. The dykes were to use big sticks as torches to light the "molotov cocktails" that me and Rob were holding. Then we were to whip them down against the wall leading to the overpass. The director asked Rob to turn his Underdog

Records shirt inside out. "You don't want me to turn mine around, do you?", I asked. "No," he said. "Nobody knows what Screeching Weasel is."

I pulled off the rope and stupid bandage and prepared to become a star. It took about a million times before we had the synchronization of the thing down, and to tell the truth, we never really got it right. We were supposed to get the bottles lit and whip them at the same exact time. Fat chance. They finally gave up.

After that, we all went back and hid behind a large pile of dirt and garbage while we were filmed peeping up and throwing rocks and sticks until we "stormed" over the hill. According to the director, we were supposed to be fighting the National Guard. Duh.

Lunch came and it was pretty good. Free beer and soda for all, big sandwiches and a really tasty salad with little tortellinis smothered in parmesan and romano cheese.

Then it was on to the next location, which was near Maxwell Street. That's where people sit out on the weekends selling anything you can imagine, cassettes, stuffed animals, fruit, etc. It was like a huge garbage dump. There was shit all over the sides of the streets. I even saw a rotting dog corpse covered with hungry flies. An ice cream truck drove by and the director bought us all popsicles.

We sat around forever while the band members were filmed playing along to music amidst a background of smoke, water and garbage. I found out the video was for a tune called "New World Order" and I could hear it coming out of the little speaker held by the director. It sounded like the same note being hit over and over with a siren in the background.

In the Winnebago, I met up with this girl that hangs around at punk shows a lot. She showed me a big black fuzzy thing she was carrying around. "What the hell is that?," I asked. "Al's hair," she replied. "It fell out. I was wearing it in my hair but the producer made me take it out before Al saw it."

Yes, the man has fake hair, or hair extensions as they're called. I was shocked and embarrassed. I looked out the back window of the Winnebago and saw Al strutting towards the camera, fake hair blowing gently in the breeze. I had had no idea what sort of people I was dealing with. Up until this point, I had been operating under a silly illusion. The crew was so kind, and worked so quickly, the band members were friendly and I had been thinking that they were all just regular folks. Wrong!

It was all downhill from there. We did some more scenes, mostly of us marching around like morons with sticks and fake guns and stuff (although Brian from 8-BARK got a cool cameo as an injured punk soldier whose wounds were being soothed by two very nice looking girls) but my heart just wasn't in it. I mean, here we were in a predominately black, poor neighborhood, shooting scenes for some crap video (with cops to protect us from the locals) and for what? It was a fucking load of shit; some guy with phony hair trying to tell the world that angry punks were going to storm the streets after the shit hits the fan with the new world order? Gimme a break. The punks will be hiding away in some warehouse, listening to lousy music and swilling cheap beer. And of course, they had to show the guitarist and bass player jamming (without amps, of course), as if in the middle of this huge riot, the members of MINISTRY are going to be dressing up in their silly black clothes and walking around playing their tunes in front of a condemned building.

After we were done for the day, Vapid asked Al about those Lollapalooza tickets. Al's wife took over, saying it was very unlikely because the people running the show were such assholes. Oh well.

As we were leaving, they were filming a guy wearing a business suit and a huge paper-mache George Bush head dancing around in the middle of the street. Exactly what the fuck is that supposed to mean? Ok, so George's new world order is gonna make us all slaves of destruction. Well, I guess maybe the MTV audience needs to be told that. But what the fuck is MINISTRY really doing? I'm told that at their Lollapalooza gig in Cleveland, the extent of their political philosophy was "You should vote" which I suppose is good, but there's something a little odd about them using these issues to build a career with. It reminds me more than a little of ICE-T, who I'll get to in a minute.

Anyway, we're supposed to be able to see the video in a week or so and if my billboard didn't come out in the final cut, I'll be truly pissed. Does this seem contradictory? I guess it is. But it's not costing anybody anything. And I'm not trying to sell anything but stupid punk tunes. I guess because I contradict myself, that means I oughta shut my mouth. Yeah, right.

Listen, it's cool to not like Bush and it's rad for L7 to "Rock For Choice" but first of all, nobody takes that stuff too seriously (although it gets a lot of brownie points for the bands) and secondly, don't people think it's a little bizarre that they're getting their political education from fucking ROCK BANDS? Doesn't that strike anyone as being a little fucked up?

Well, it isn't MINISTRY's fault. They actually are pretty nice guys and they just want to be rich and powerful like everyone else in the world. It just blows my mind that they see no contradictions in their actions - like, wouldn't it be more effective to spend the money they pissed away on their video on something that actually might help defeat Bush, even something as silly as "Rock The Vote?" I don't know, maybe I'm just a jerk, but I don't feel as bad about Whitney Houston making her millions off of singing about love affairs gone bad as I do about bands making millions from whoring politically correct views. It sort of minimizes those views, doesn't it? Sorta kinda dilutes the message, don't you think? When a band like the BUTTHOLE SURFERS play an "AIDS Benefit", isn't it a little strange that they still demand to be paid their customary $15,000? Christ, there were shitty little punk bands making a couple of hundred bucks who were donating every penny to Biafra's cause. Well, I guess when you start making serious money like the BUTTHOLE SURFERS, every little bit is that much more important.

How about this: ICE-T releases a song called "Cop Killer", then tries to tell us it's not supposed to be taken literally. Then we see a videotape of ICE-T during the L.A. riots in which he refers to his fellow "niggers" as "pussies" for not going off to kill cops. He promises that he'll be right there with them if they do. Then, as if the controversy hasn't moved enough units for him yet, (and sales did indeed pick up dramatically after the story broke) he decides that he's going to pull the song from the album and give it away for free. BUT... only at his L.A. concerts which would undoubtedly cause millions of people to sink 12 bucks into the piece of crap so they can own something rare (I just learned that in the week following this announcement, the album shot up 47 places on the Billboard charts). And why did Mr. Ice Tea do all this? Because, he claims, he didn't think it was fair that his poor record label, Time Warner, was taking all the flak for it. "I guess the world just isn't ready to hear an angry black youth," he claimed. (Even though his band is of the heavy metal variety, he is living proof that you need not be a spoiled white boy from the suburbs to be a successful cockrocker).

ICE-T is a perfect example of the conflicts that take place when you mix big business with politics. Did he mean it when he said cops should be killed or not? Well, on the street, sure he means it, but in the boardroom it's his artistic freedom (in other words, he was just "voicing the hostility of black youth") that's at stake.

I'm tired of hearing about fucking censorship and First Amendment rights. Sure, you should be able to say what you want, but does that mean we're all racists if we tell you you're an ass? The First Amendment is not at stake here anyway, simply because ICE-T showed he was far more interested in making a quick buck off the controversy than in actually dealing with the issue. Using the First Amendment and crying censorship is just a smokescreen to cover up the greedy instincts that are really making all of his decisions.

Speaking of censorship, I read that Time Warner, who are so interested in First Amendment protection and artistic freedom, recently dropped a tune (and video) by a female country singer after being pressured by various women's groups. Why? Her lyrics stated, "When I say no, I mean maybe, or maybe I mean yes." Stupid? Yes. Thoughtless? Definitely. Worthy of vehement defense by the artistic freedom warriors at Time Warner? FUCK no! Why risk alienating the politically correct, that intelligent group of folks who have decided that we should ban "hateful" speech (I guess ICE-T doesn't qualify) and yet still clings to the First Amendment like a squealing brat to it's mother's tit. No way, Time ain't gonna fuck with those folks, not as long as they have a few bucks in their pockets.

Right, so much for Time-Warner being that awful right wing corporation that we're always warned about. Just like ANYONE who makes money off of politics, they are apolitical. The politics of money is what matters to them.

P.C. is big business now - the New World Order we're supposed to be so frightened about is turning into the Left World Order. But one thing will be the same. The fans of METALLICA and MINISTRY will still be resting in their easy chairs after a hard day's work at the corporation while the CD blasts and the fans of ICE-T will still be eating bullets. Only difference is, the people singing about it are gonna be waving the First Amendment all the way to the bank.

Oh, by the way, you really should register to vote, just like MINISTRY says.

Unlike MINISTRY, I'll tell you why next month.

North of Whose Border?!

STEVE BEAUMONT

Reflections of a Post-Punk beer taster

I don't go to too many punk gigs these days, a one-nighter by zydeco sensation Terrance Simien or harp blower James Cotton is far more likely to arouse me to patronage than, say, the prospect of seeing Henry come through town on his latest version of the "Whining at the World" tour. But when the phone rang in the middle of Star Trek (the new one, of course) the other day and it was Mykel Board telling me that he was in town and playing that very night, well, I knew that it was time to re-submerge myself in the muck and mire of punk rock.

I arrived late as always and descended the stairs fully confident that I was in for an interesting but lonely night, so sure was I that I would know no one there. Surprise! Not even halfway into the club, I encountered no less than six people I knew and hadn't seen for years. It was a good feeling.

Grabbing myself a beer, I made plenty of small talk with Mykel, Al, Ruth, George and plenty of other folks before settling in for the Artless show. Then it hit. While the band was on stage slugging it out and Board was howling like a man possessed, the crowd - WHO HAD PAID TO SEE THIS - sat on their asses, yawned a lot and generally behaved like they were above this infantile spectacle. Several patrons heckled, more walked out and very few, myself among them, cheered heartily.

If the band had played like Metallica or Fugazi, I would have understood the disgust. But the issue here was not the music, it was the lyrics!

Now, it has been my experience that Mykel is the first one to admit that he is an asshole - he is one of the few people I know who gets paid handsomely for doing it - and some of the sentiments expressed by Artless in their music are, to say the least, of questionable value. This audience, though, didn't seem to care about separating good from bad or right from wrong, they were simply content to throw the whole band out of the same politically correct window and be done with it. In short, they were behaving JUST LIKE THEIR PARENTS.

As I spoke to people after the show, the clear sentiment was that, at best, Artless was to be lightly chuckled at and dismissed and, at worst, they should be disavowed completely. No mention was ever made about whether or not they had a point to make on this or that issue, it was all bullshit. Kind of like the way the Dead Kennedy's were wrong for printing images of penises on their album sleeve regardless of their context, right?

Reflection Two: It is my understanding that the white pride folk are not actually blatant racists, but are merely white people of European (read: U.K.) descent who wish to preserve and protect their heritage. Apparently, this white heritage is so endangered that these nazis - sorry, white pride people who just happen to invoke a symbol that looks suspiciously like a swastika - must go to great extremes to protect their culture.

Given that, I can't help wondering where they were at a free show given last month by a Vancouver band who use a tremendous amount of Celtic influence in their music.

(I won't name the band because they are good people and good musicians and I do not wish to tarnish their reputation by including their name in an article on this subject.)

By rights, the hall where they were playing should have been filled with Heritage Front members anxious to "protect their culture". Instead, the room was not even a quarter full and the band was unfortunately underappreciated by those in attendance.

Wake up, white pride. If you assholes are going to use that "white culture" bullshit to cover your pathetic asses, then at least have the decency to listen to the appropriate music! Punk rock comes from rock and roll which comes from the blues which comes from, you guessed it, blacks. So-called European music features fiddles, accordions and, in the German case, brass instruments. Oom pa fucking pa!

Naw, on second thought, forget it. I'd hate to ruin perfectly good music by having you pricks come along.

Reflection Three: The Olympics just finished and I took almost as much pleasure in seeing pompous, egocentric twits like Dave Johnson lose as in seeing courageous athletes like Sylvie Frechette prevail against corrupt officials who evidently felt that her main competitor needed help in securing the gold medal. Frechette competed despite the trauma of her common-law spouse committing suicide two weeks before the Games and still had the class to be gracious when the gold was stolen from her.

Speaking of the Olympics, what do you suppose means more: a rower winning a bronze after being told she would never recover from a serious accident in time for the Games or a bunch of millionaire basketball players beating a team from Croatia? Ya, I thought so.

Reflection Four: Trilateral free trade? Gimme a break!

Reflection Five: The city of Toronto recently banned a popular local group comprised of five guys from playing in the city's public square because their name was considered offensive. The name in question? The Barenaked Ladies.

Reflection Six and Last: One of Artless' early songs that they played at their Toronto gig was "When You're My Age, You'll Be Selling Insurance". Unfortunately, it's probably closer to the truth now than it ever has been. Good luck.

DAN O'MAHONY

TRIBUTE TO A BAD MAN

And here I thought I had my shit together...

I can't relate to rape, not to the brutality and hatred necessary to commit it, nor (to my greater horror) to the everyday fear of it that is an integral part of many if not most women's psychological make-up. I grow frustrated with myself when I realize that for me, a white, middle class, suburban male rape is not mentally real. I cannot conjure up even on a hypothetical level any sense or suspected sense of violation even remotely similar to the dread that I witness in women around me.

"Hey pal, men get raped just the same." I am not afraid. As a man I am not living with the knowledge that on a statistical level, one in *every* three of my kind *will* be raped.

Inside I don't even know what rape means. As a man my greatest fear of sexual violation is that I might be "pantsed" in public, that my oh so glorious genitals might be exposed, flacid, unprepared , shrivelled, unimpressive, my ability to satisfy (by the mythical terms society has come to accept) made questionable. No fear of something more traumatic is reasonable, is practical, is real, at least not real like it is for a woman.

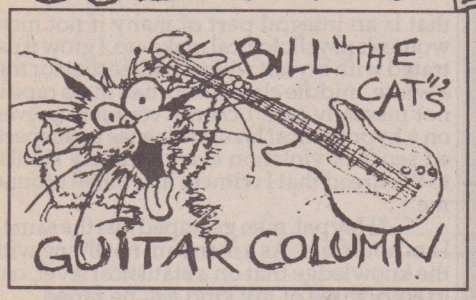
Governmental/financial dominance are the only dominance I've ever known. They are the only dominance I've ever been up against, forced to confront involuntarily, forced to cope with and resist, forced to defend against and remain whole. I've lived with the fear that "they" would reach in and take that which I consider to be my basic freedoms, and that which I consider to be my money. I've never known anything that would genesis any fear that anyone could ever rech in and take my sense of oneness with myself, my sense of possession of my own physical being. Nothing has ever suggested to me that my right to choose or refrain from sexual activity would ever be taken by force.

I've never walked the streets showered by mock sexual propositions regardless of my appearance. I've never heard of a world like "bitch" that directly paralells my gender to something sub-human. I don't speak a language in which "proper grammar" refers to my kind solely by adding prefixes to the name of the opposite sex. The overwhelming majority of the opposite sex is not larger and capable of physically overpowering me. I am applauded if I can defend myself, I am compared to a woman if I cannot, I ask myself what does this tell a woman about our world's perception of her? about it's attitudes towards her space and about her future?

The closest thing I come to fear of rape is an unbearable fear of witnessing agony, helplessness, a loss of pride and of self-acceptance inside the woman I love. To think of an intelligent, aggressive, and self-determined human being who is extremely real to me being stripped of anything is at once enraging and unthinkable, but even then I shudder to realize that some un-realized, deep seeded, male posessiveness may play a role in freeing up my reation.

There is no easy solution, no all encompassing lever which one can flip, but I look only at my own life and I do find a glimmer of hope (albeit remarkably small). I look at radical progression in the last few years as far as my perception of the opposite sex goes and I am overjoyed. I am also aware that it's been women who've forced that progress. It never hurts to read, it never hurts to write, it never hurts to have a voice.

NOTHING EVER SATISFIES,
BUT SILENCE ALWAYS, ALWAYS LIES,
Dan O'Mahony
Ravishing Dick Head.



Using Scales

I've tried writing a scales column before and ended up tossing it in the trash after coming up with about six pages of ever-more complicated and brain-boggling mind fucks. Scales are a deep subject and I tried to go into too many aspects and details.

So this time I'm gonna keep it fairly simple...focusing on immediate usefulness and keeping away from technicalities.

My definition of a scale is: a sequence of single notes (anywhere from five to twelve) that has a distinct sound (or flavor). Scales are used to create melodies such as lead lines and bass lines. They can help you come up with song ideas, assist you with improvisation and are also great finger exercises.

Scales come in all flavors...bluesy/rocking: Blues scale; happy: Major scale; sad: Minor scale; middle-eastern/exotic: Harmonic Minor scale; totally twisted: Diminished or Whole-tone scales...just to name a few!!

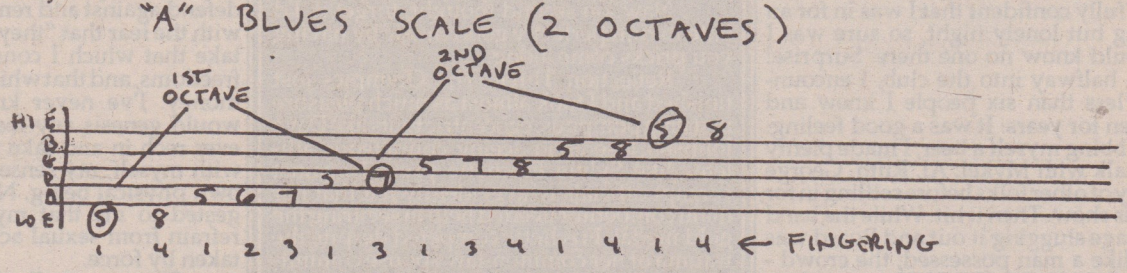
Some general scale playing guidelines:

1) Play each single note using your fingertips, being careful to get a good tone for each note. No buzzing or muffled notes!
2) Numbers under indicated frets show which fingers to use. 1=pointing finger, 2=middle finger, 3=ring finger, 4=little finger.
3) Correct fingering is important, creating good playing habits. Move your hand as little as possible. Move your fingers instead.
4) Make your moves efficient (don't pull your fingers way up off the neck between notes). Speed is directly related to efficiency of movement.
5) Play each scale using downstrokes (picking down) until you have it memorized. Once you can play it this way try alternating picking (down/up/down/up). This will eventually at least double your playing speed.
6) Don't try to play scales quickly until you can play them slowly and cleanly. Then, gradually increase your speed.
7) Learn to play each scale forwards and backwards.

Some of these rules may seem ridiculously hard and unreasonable at first, but trust me, with practise they will make things considerably easier in the long run.

Note to bass players: Remember you only have four strings: E,A,D,G. Just ignore tablature for the B and High E strings.

Scale #1, the Blues scale, for a good rocking sound. A personal favorite of mine, also used extensively by the Sex Pistols, Avengers, Motorhead, Chuck Berry.



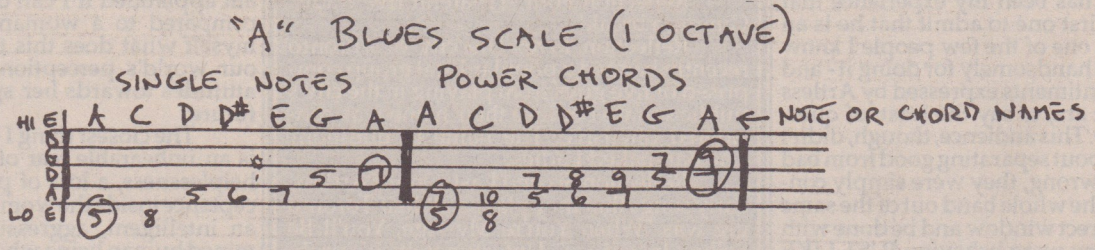
Variations: Try playing every note 2 times each, 3 times each or 4 times each to get a different feel. Try meandering around, up and down; Improvize your way around; Create your own patterns.

Each circled note in this "A" scale is an "A" note. "A" is the Root or Home note of this particular scale begins and ends here. this is a 6 note scale. If you start at one of the circled notes and start counting you'll count 6 notes till the next circle, where the scale starts over again in a higher pitch (or Octave).

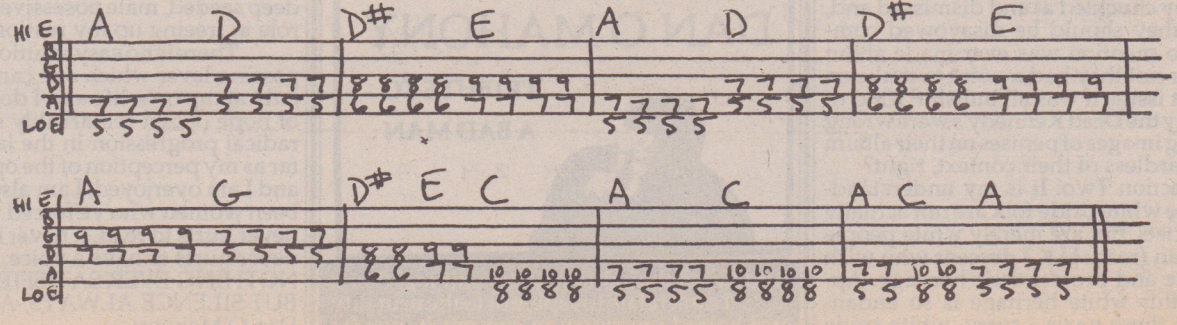
Bass players may find it most valuable to play just the lower octave of each scale.

Power chords from scales:

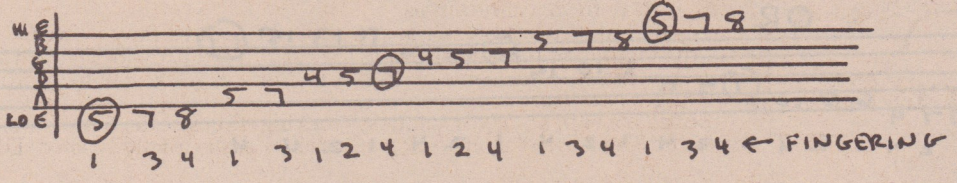
Using just the first octave of the "A" Blues scale, lets turn every scale note into a power chord. This technique can help give you songwriting ideas if you try mixing the resulting power chords up and playing them in different combinations.



Here's one of a million possible combinations:



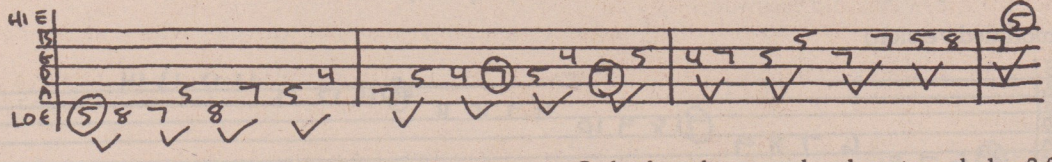
Here's a good scale for those rainy days, "A" Dorian Minor. Sad sounding, ain't it?



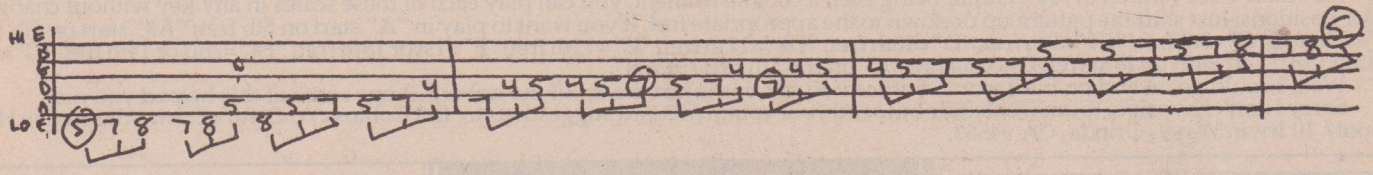
Different ways to play scales:

It gets boring just playing scales up and down so here are 3 ways to make them a bit more fun.

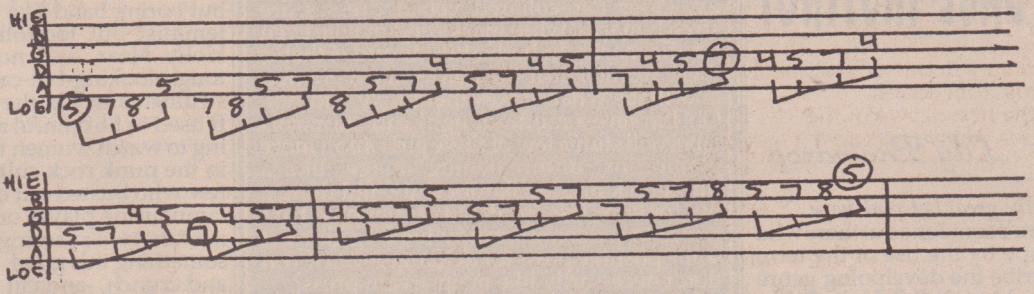
#1) The "every other note method": Start on the root note, skip the next note, play the third scale note. Now, play the second scale note, skip the third, play the fourth note. Get the pattern? I'll write it out. Note: These 3 examples are written out for "A" Dorian but are applicable to all scales.



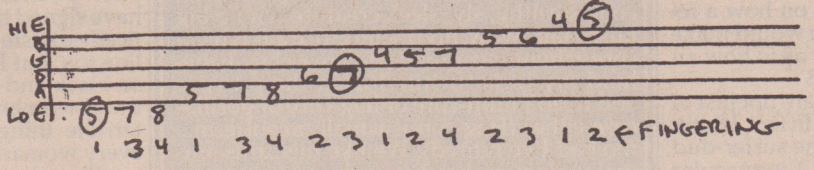
#2) "Playing in threes": Starting on the root, play the first 3 scale notes. Go back to the second scale note and play 3 from there,etc.



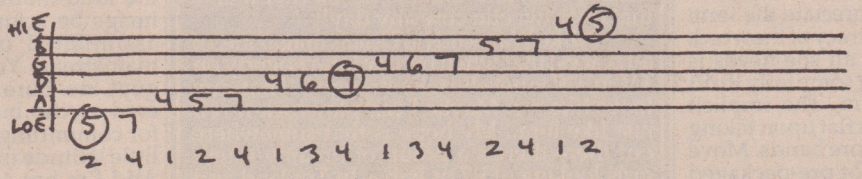
#3) "Playing in fours": Same principle as playing in threes except you're now playing a 4 note pattern.



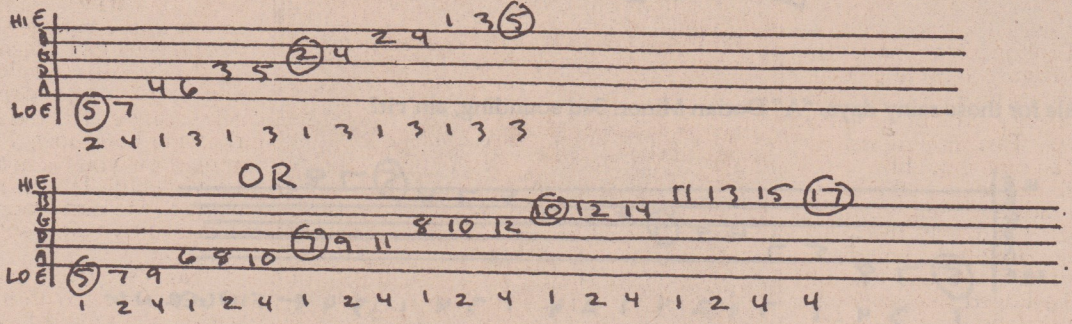
More scales: "A" Harmonic Minor, also known as the snake charmer scale. This is a hard one!



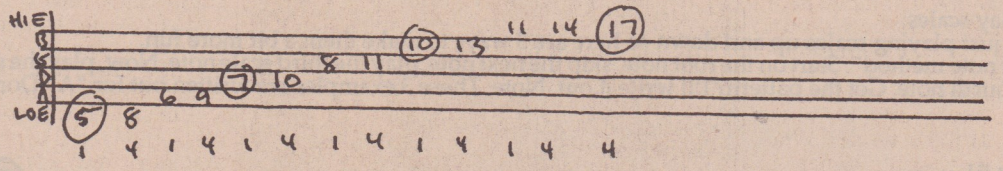
"A" Major: Happy, happy!



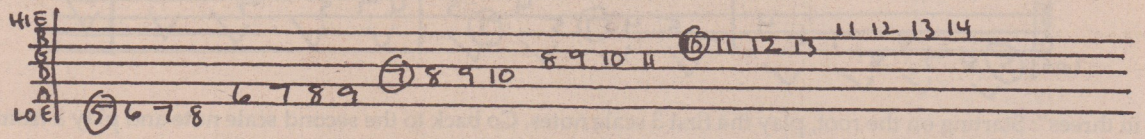
"A" Whole tone: Sick!



"A" Diminished: Twisted!



"A" Diminished (modified version)



All scales were written in "A". Guitar being such a cool instrument, you can play each of these scales in any key without changing finger positions. Just shift the pattern up or down to the appropriate fret. If you want to play in "A" start on 5th fret; "A#" start on 6th fret; "B"=7th fret; "C"=8th fret; "C#"=9th fret; "D"=10th fret; "D#"=11th fret; "E" =12th fret; "F"=1st or 13th fret; "F#"=2nd or 14th fret; "G"=3rd or 15th fret; "G#"=4th or 16th fret; Once again, "A" on the 5th or 17th fret.

Well, I could go on and on but I won't. Suffice it to say this is just the tip of the iceberg...hope some of this helped you out!

Sorry I don't have time to answer letters but send your comments and suggestions to: Bill Collins c/o Contra Costa Alternative High School/ 10 Irwin Way/ Orinda, CA 94563.

BASE INSTINCT

Lily Braindrop

FOXCORE: the great hot-pink hope

I'm sure there's someone out there who is bent out of shape by the use of the term "foxcore" to describe the develpoing genre of loud, grungy girl-bands (L7, Hole, Babes In Toyland, etc).....you know, it's "sexist" or something to pass judgement on how a female band looks, while no one would make a squeak one way or the other as to how an all-male band looks. I say HA!

I personally am a great fan, not just of the genre, but of the term itself. In fact, I think it's the best appropriation of the surfer-dud (sic... ooops, I mean, DUDE...) vernacular I've ever heard.

The reason why I appreciate the term "foxcore" is the sheer democracy of the word. Any woman can be a fox; all she needs is three chords, some hair dye, some tatty thrift store clothing and a dream. The implicit "looksism" of the word falls flat upon taking one look at each of these f-core bands. Move over Madonna, these are not pre-packaged rebel-dolls. NO way. These girls are NOT Madison Avenue material. They are what the fashion press calls "unconventionally pretty." That means they're scary, or talented or both.

But there's more to their appeal than just a raggedy-rose make-up job and a hair-do that's been hammered into a hair-*don't*. I'll bet you anything that beneath those raggy, Peter Pan-collared velvet dresses are stretch marks, whip marks and maybe even needle marks. In both attitude and esthetic, these women bear the marks of experience, and that's what makes them foxy and hot. Oh, I'm sure some do-dough head at a major-label will stuff a few of these girls into a more glamorous, unthreatening image...like a punk-rock Brigitte Bardot slut-child thing... but for now, they're all out and sloppy. Isn't it nice to see some scrappy-looking girls get some positive press for a change, even if you don't necessarily like mainstream press?

On the strictly semantic front, foxcore is nifty because it's FOX-core. The fox is a cool, stealthy, sly, sleek creature with a big bushy tail...wow, my dream girl! It ain't chick-core or bunny-core or fluff-core, or hey-babe-hold-my-jacket-while-I'm-in-the-pit-core and it ain't mutt-core or hag-core or gorilla-core, either. (Hag-core is actually a cool term... too bad I've retired). We like this...this animal analogy makes these gals seem fuzzy yet fiercely feral and untamable. Heck, I'll take that over tweetie-core any day!

Mike Watt said (in *Details* magazine, of all places) that when he saw John Fogerty on TV in a flannel shirt, he thought, 'That guy looks like me. Maybe I can play rock-n-roll just like him.' My hope is that somewhere out there there's a group of dreamy tough girls looking at L7 or Babes In Toyland and thinking the same thing. Someday I want to look back in laughter at the days (like now) when no one believed a loud-mouthed girl-band would make a dent in the American rock conscience.

And finally, I like fox-core music so much because, like many other people, all my life I've ached for a bunch of women who REALLY ROCK. Not some musically-adept but boring band like the Go-Go's, not some feminist but too-folky-to-scare thing like Holly Near, and not some disarmingly-tough-looking-but-can't-play-their-own-instruments act like the Cycle Sluts From Hell. It used to be painful and almost embarrassing to watch women try -and fail- to emerge in the punk rock culture. Yes, there were a few who busted out of the usual girl-role of tambourine player or groupie, but it's only now that we're seeing so many women with something this good... something with style and crunch, -and clit.

Certainly, some punk-purists will pooh-pooh any of these fox-core bands who have signed to major labels. Oh, on my artistically-chaste days, I'd like to be that hard-line, too, but I'm not. I think, in my it's-not-so-black-and-white-after-all way, that to see these women mass-marketed isn't such a terrible thing. While I would love to see every woman be solvent and successful in a totally-indie way, I would also love to see the loud-mouthed, brawling rocker broad image be acknowledged (not neccessarily assimilated or 100% accepted) by the mainstream. You know, like grunge-core guys are. Sure a punk guy may be considered psycho, but at least he's not condemned for committing gender-heresy! Let's have a little latitude in the anti-social attitude here! And I'm not ashamed to say that I would very much like to see all of these women stick to their own terms and then become sickeningly wealthy from their music. To be honest, I doubt most of them will. They, like their punk-boy brethren, are most likely going to become victims of the sign-and-

drop scam. BUT I do hope for a "female Nirvana" success story. I would love to see L7 bump Michael Bolton off the charts. That would be very satisfying. I just hope that if they do make it to the top of the charts, they nix any plans to have a deodorant named after their big hit. (A "Fast and Frightening" lunch-box would be cool, though!)

It's impossible to tell whether or not these gals will be moshing their way to the bank any time soon. Ultimately, though, all of these fox-core bands will be judged independently, not as one lump sum. And ultimately, they will be judged, like every other band, by their music (and their marketing - since so many of these gals are on majors- but payola can't buy credibility). The mainstream women of America have rallied around Murphy Brown, Roseanne and Madonna. We punky gals -and guys-need to clamor and cry out for our scrunge-bag sisters.

"They play pretty good....for girls." You naysayers will eat those words. When describing the ultimate rockin' woman, L7 said it best, "Got so much clit, she don't need no balls." Rock on, foxes, rock on!

SUZANNE BARTCHY

GODDAMN™ RESPECT

The escalator is always going down. There's no way to get around the three flights of stairs that will take me from the BART station to 24th and Mission Street.

Even though i just got off work and I'm exhausted, my pace is rather quick; I want to get it over with, the next three blocks, that is.

There they are. The mandatory, ever-rotating three Hispanic men that sit outside the corner bar. This is my lucky day, and just for walking by...I've won the free obligatory compliment.

"Hey, I'd let that bitch suck my dick any day!", one especially enterprising fellow informs his buddies.

My face gets warm, not from embarrassment, but from having my hands tied, unable to respond in a manner compatible with my ego. I force myself to repeat in my head and outloud that I-can't-let-it-get-to-me, that's what they feed off of. Besides, I'm walking past another group of guys and they're giving me the distinct honor of letting me know to what degree they like "white pussy".

In this same neighborhood I call home, I had a knife pulled on me a couple of months back, by a man who had grabbed my arm. I was able to get out of it by catapulting a newly-opened can of Pepsi between said champ's eyes and running. The whole time he was calling me a "ripoff bitch".

I got a double-sided push dagger after that.

Contrary to what it may seem, I don't want to ramble endlessly about how I've-been-treated-unfairly. All I wish to portray here is the frustration of the growing cancer of my conscience. Of what possible ignorance being attacked constantly can breed.

I live in the main Latino neighborhood in San Francisco. Sure, I guess this would be considered a ghetto. Rent is the cheapest here, but it's still SF and I struggle to come up with enough money to cover it every month. I used to love living here; most my friends live here and it's been a consistent source of amusing stories. Of how you wouldn't want to wear shorts because last week these two guys were fighting with hypodermic needles as I was walking by. Ha Ha. Or the hundred cheap places to get good food, or this crazy guy who followed me for three blocks saying things that didn't make sense. Although none of these endearing qualities have changed, my ability to blow off ignorant sexist attitudes has changed.

It's a subject I approach with great caution. Do I have a right to question and condemn an aspect of a culture that is not my own when that aspect is aggressive sexism, something that personally affects me and the way I feel about myself? Or, as many would say, is it a racist statement on my part, as a white woman, to say that machismo is a big part of Hispanic culture?

I've wondered if I receive a higher concentration of harassment because as a white woman I strike a nerve ending within these men because I appear to be privileged, someone above the everyday struggle for self-respect and self-control. Living in a country that allows such comforts to those with money. In effect, is it resentment caused by a supposed class difference? I would say certainly this is a possible explanation for some.

Since these feelings have started consuming a large of my time and energy, I've tried to find out if women of other races, particularly Hispanic women, are treated to the same degree of unrelenting harassment.

At least in my neighborhood, women, all women are treated equally as bad. Only old women, mothers with children, and a woman who has a man with her, are left alone. Apparently, Hispanic women experience the highest rate of marital abuse and death of any group. Even if it were a form of racism to sexually harass white women, it wouldn't be right, but it's a prevailing attitude towards all females.

It's common sense that when someone is forced into a position of powerlessness, be it through racism, sexism or whatever, and attacked, they're going to have to defend themselves.

I push questions through my mind, force myself to ponder rather than to react. I don't think there's any excuse for passing off blindly the hatred with comes from being treated like shit yourself. Where is it supposed to stop?

To try and understand why reaction is a prominent aspect of any culture is easy. I think the position of Hispanic men, particularly those less assimilated into white culture, lead fairly powerless and dull lives here in America. As a whole, Latinos have no economic power and some may have to rely on the government for survival. We know what that does for a person's self-image, to be at the mercy of someone else.

It's been happening forever, those that are dominated, unable to demand respect from the world, will attempt to control others...especially those who can demand less respect physically. No one willingly gives up control; it has to be taken. A man cannot be considered weak if he takes power away from others.

No matter how much I tiptoe around the subject and rationalize why it may be so, the reality is Hispanic culture is the most violently sexist I've ever experienced. It causes just as much damage as racism in the way a person feels about themselves.

To those that would say the only thing going on is a little harmless "pick-up-on-chicks-routine", I would say that "Hey baby-girl, come here now, I have something I wanna show you" is not meant to produce positive results. They're not expecting me or anyone else to turn around, approach them, and in a sultry voice reply, "Yes, what can I do for you?"

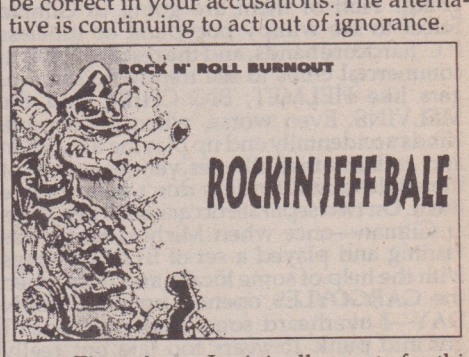
No, it's reveling in the the smell of fear and nervousness with the same amount of pleasure as I would have gotten at seeing three or four of my favorite punk bands play at the same show.

It's true, I have a healthy supply of unvented rage. No one has a right to talk to me like that. But come on, what are my options? I know I'm not considered a threat, so I'm not shown respect. I know I'm not weak, but I feel like proving that I'm not, and that all women are not. I get myself in dangerous situations because it's more important to prove that women are not weak, passive, or scared. For the cause, you could say. I don't love comfort more than the improvement of human life, but I really don't know if it does any good. And thinking that things are never going to change makes me feel so fucking powerless.

At least rather than strangling on apathy, an affliction epidemic among those who continue to inflict pain on others, I can understand why it happens and not react with blind hatred towards a group of people, but rather to an aspect of a culture and society in general.

Everyone's heard about sexual harassment, and I don't think I'm writing about something new. However, many times I've tried to get to the bottom of issues involving criticism of a group not my own with politically correct (I hate that word, but...) friends and been cut short. Let's get realistic, though, some women commit horrible acts which perpetuate their own situation or add to another's, as do queers, blacks, latinos, whites, etc. I don't think discussions should become off limits for fear of offending rather than destroying an illusion. For choosing this topic to illuminate on, I hope I am not perceived as narrow-visioned. Nobody is perfect or perfectly oppressed.

I'm not terribly optimistic, nor do I offer any easy solutions. If it is going to stop, it will probably be the education and direct action method, whatever that entails. I push these questions to you; defend yourself and be correct in your accusations. The alternative is continuing to act out of ignorance.



The column I originally wrote for this issue was an overly long political commentary about various issues I felt were important. But after looking it over again, I decided it would probably just bore the shit out of

everyone. Therefore, at the last minute I decided to shelve it, at least until the next "election" issue, and start firing from the hip about some things that have really been bugging me. After all, it's always better to offend people than to bore them. Last issue I suggested that a number of people now associated with MRR—and by extension many of the magazine's current readers—do not in fact think that punk rock is the best music in the world. This time I'll go even further out on a limb and say that I doubt if some of them would recognize or appreciate a genuine punk band even if they heard one. Although I'm sure that they will take umbrage at these insulting suggestions, I think the proof is in the pudding. Their lack of interest in punk rock is manifested in any number of ways.

First of all, the only MRR staffers I regularly see at gigs—and I go to at least one per week—are Bruce Roehrs, Brian Devereaux, Joe Donohoe, Jeff Yih, and, with increasing frequency of late, Tim Yo. That is fucking it! Perhaps the failure of others to appear would be understandable if there were so many great punk shows in the Bay Area that all these people were going to different gigs on the nights I go out. But that is by no means the case, despite Larry's continuous efforts to portray the East Bay scene as the center of the punk rock universe. (Personally, I think New Jersey is probably the center of the punk rock universe.) By my reckoning, however, there are no more than five or six truly worthwhile punk groups in the entire Bay Area these days (although I must admit I haven't seen anywhere near all of them), and of these only one card-carrying members of the Gilman Street scene. No doubt many readers will now conclude that I am trying to impose my own tastes and standards on everyone else, and to some extent that may be true. But I'm actually trying to make another point, since people obviously have the right to listen to whatever music they prefer. The real issue here is that when really hot classical style punk rock bands from out of town play in the Bay Area, hardly any so-called punks show up. I already mentioned this in relation to a couple of JEFF DAHL gigs several months ago (though, fortunately, the last time he played up here the turnout was much better), and the same thing happened at recent gigs by the HUMPERS, the MONO MEN, the FASTBACKS, the SUPERSUCKERS (in Oakland), and Steve Jones' "PISTOLian" FANTASY 7. No doubt there will also be a sparse turnout for upcoming SNAIR and DIESEL QUEENS shows. So where the fuck are all these "punks" going? Half of them are going to Gilman Street to see wimpy pop-punk or tuneless P.C. hardcore bands, and the rest are going to commercial clubs to see trendy noise mongers like HELMET, BIG CHIEF, and the MELVINS. Even worse, when good punk bands accidentally end up playing at Gilman and certain other all-ages venues, many of the adolescent attendees don't seem to like them. On two separate occasions when I was at Gilman—once when Michiro Endo was visiting and played a set of STALIN songs with the help of some locals, and once when the GARGOYLES opened up for GREEN DAY—I overheard some geeky teenage "I got into punk 15 years too late but really know what it's all about" assholes contemptuously dismiss a group as "too rock n'roll". Right then I felt certain that these clueless wonders—who looked like the squeaky clean, well-adjusted offspring of Berkeley yuppies—would have felt the same way if the DEAD BOYS or CONTROLLERS had happened to be playing. Now more than ever, someone needs to remind the world that it's called "punk **rock**", not "punk arty farty doodling", "punk tuneless grunge", or "punk nicey nicey pop". Certainly, it's possible to graft a punk attitude onto any form of music, but for maximum impact that attitude is best wedded to loud, aggressive, primitive rock n'roll, at least as far as we "punk **rockers**" are concerned.

Secondly, take a gander at the bands that local MRR staffers are now members of. With the exception of JOHNNY PEEBUCKS, all the ones I've seen and heard—and believe me, if I wasn't being extraordinarily considerate here I'd actually name them—have been eminently disposable. It's a little awkward to have to bring up this sensitive and unpleasant subject, but for some time I've been growing increasingly annoyed by all the incestuous backslapping that goes on around here. In fact, if certain excruciatingly mediocre bands linked in some way to people connected with MRR hadn't been uncritically promoted, perhaps some of the horrible trends that have taken so much of the bite out of the local (and even international) punk scene could have been nipped in the bud. I'm not talking here about intolerant P.C. attitudes, though those have also constituted a disaster of major proportions, but rather the mushy pop pablum and the omnipresent FUGAZI/"emo" damage. To put it simply, none of these "shitworker" bands really rocks hard or, as Tim would phrase it, "rolls". Nor are they snotty, aggressive, obnoxious, offensive, angry, satirical, or bursting at the seams with angst, alienation, and rebellion. In short, aside from being on relatively small and independent labels, they have virtually none of the essential characteristics of great punk rock. If you think otherwise, put any of them up against belligerent punkers like the PAGANS' "Street Where Nobody Lives" or SNAIR's "That's Not What I Like"—in a sort of underground version of an American Bandstand-style contest—and watch them shrivel up and disintegrate faster than a scoop of ice cream on a sweltering summer day. Some of these bands are so lame that they ought to turn red with embarassment, apologize for even existing, slink away under a rock somewhere with their tail between their legs, and self-destruct. That's the only positive contribution they could possibly make to the history of punk music. Rest assured, however, that they will not do so, because all too many reviewers (some of whom should know better) will unfortunately continue to slobber all over them in this and other fanzines.

I think one reason for this pathetic local state of affairs was articulated by Larry in a couple of recent columns, which is only fitting since his Lookout label is, I'm sorry to say, one of the main purveyors of the type of gutless, innocuous pop that I'm alluding to. (It's clearly unfair of me to lump everything on his label into that category, especially since I haven't carefully listened to most Lookout releases, but then Larry is constantly ragging on scenes, bands, and styles of music that he isn't familiar with, so why should I be any fairer in dealing with his stuff?) In MRR #110, part 1, he said he was seriously sick and tired of punk bands talking about how angry they are. He went on to suggest that such bands should ignore peer pressure and dare to display sensitivity, nerability, and insecurity. He returned to this theme in MRR #111, where he complained that standing on stage with mean looks and yelling was monotonous and ultimately self-defeating. Now, all one has to do is listen to stereotypical "N.Y. Hardcore" to understand and sympathize with the point he is making, and he and I certainly agree that mindless aggro of the type which encourages "gorillas on steroids" to try and prove how macho they are is lamentable and pathetic. Assholes who are really violent are the last people that belong at punk gigs, though all too often they ruin everyone else's enjoyment by attending. But I can't help thinking that Larry's reasoning, if carried to its ultimate extreme, would mean the death of punk rock as we know it. That might be a good thing as far as he and others who have been unduly influenced by the music on his label are concerned, but it would be a cultural and musical tragedy of the first order for many other punks, myself included. In the proper context I appreciate sensitivity, compassion, and love as much as anyone, but a punk rock concert is hardly the ideal venue for the expression of such tender, personalized sentiments. Nor should it be. If you want to be sensitive and compassionate, I suggest that you spend the night at home with your lover or, if you want to be ostentatious, send a CARE package to support starving babies in the Third World. Likewise, if you want to hear music that focusses on such "positive" sentiments, you can always listen to heart-rending country ditties, folk music, soulful ballads, and pop love songs. There is a world full of music of this type, both commercial and traditional. To demand the same thing from punk rock is not only redundant, it would also end up destroying punk's distinctive ethos, if not its intrinsic value.

From the outset, punk rock not only represented a revolt against the bloated rock establishment, but also reflected—like rap and many other forms of rebellious rock—an existential need to express so-called "negative" sentiments like anger, frustration, rebelliousness, and alienation, sentiments which the powers that be and the "well-adjusted" (i.e., resigned) majority have always attempted to suppress or channel. It therefore provides a crucially important psychological safety valve which permits those of us who feel like outcasts from mainstream society to express ourselves and, indeed, preserve some semblance of sanity in a seriously fucked-up world. Whereas some people seek to escape from their shitty material circumstances through a process of psychological denial, such as the Third World peoples Larry referred to who go out of their way to produce joyous music, punk rockers generally cope by immersing themselves symbolically in the sickness that exists right inside the "belly of the beast", which quite naturally results in the production of nasty, aggressive music. Rather than seeking to avoid the horrors of mainstream society, we prefer to exaggerate those horrors for effect and throw them right back in the faces of the hypocritical fools who are largely responsible for governing or sustaining that society. But—and here's the point that Larry seems to be conveniently overlooking—being negative can be every bit as enjoyable and paradoxically life-affirming as expressing "happy" or "positive" sentiments, which often have a nauseatingly artificial and ingenuous quality. In fact, I would wager that for most punks it is infinitely more fun and emotion-

ally satisfying to parody and spew bile all over things that are reprehensible than to promote things that are not. Thus, to curtail the belligerence and negativity in punk rock would be to undermine the chief reason for its existence and thereby render it psychologically unsatisfying and powerless as a form of symbolic social protest.

Moreover, beneath its crude and offensive exterior, even the most obnoxious, "insensitive" punk rock often displays an unusual amount of intelligence and sensitivity when compared to other types of rebellious music. This goes far beyond the occasional shrewd understanding of political realities. It manifests itself primarily in a degree of cleverness and level of satire that is truly impressive considering the youthfulness of so many punks. Just look at the scads of bitter tongue-in-cheek ads in **MRR**. Except when it takes itself too seriously, punk rock is chock full of scathingly perceptive observations about life and brutally effective satire. I don't know about the rest of you, but practically every time I listen to a good punk record I break out smiling and laughing while I'm jumping around and shaking my head. It may well be a sadistic smile and a bitter, sardonic laugh, but nonetheless it always gives me pleasure to hear yet another blistering but hilarious criticism of our perverse and bizarre world. Great punk rock is both seriously funny and funnily serious, and there's not too many things in this world that can deal with important (and not-so-important) social issues and make one laugh so hard at the same time. Plus, it totally rocks out. What an amazing and—dare I say it—joyful combination! Except for its lamest subgenres, such as the preachy P.C. crap, the macho N.Y. hardcore stuff, and the puritanical straight edge, punk is anything but boring and gloomy. It's a riotous, uncontrolled display of humanity, with all its contradictions, foibles, and warts, in an increasingly homogenized, soul-destroying, and dehumanizing world. And when some dumb shit or other isn't trying to place moral and ideological restrictions on it, it also constitutes one of the few exciting cultural forums where contrasting ideas can be expressed, freely and with unflinching honesty. Anyone who can't recognize and appreciate this must have lost their own senses of (cynical) humor and wonder somewhere along the line (assuming that they ever had them).

Since negativity, hostility, and symbolic aggressiveness have always been such an integral part of punk, and in fact are among the main sources of its appeal to all sorts of miscreants who can't or don't want to "fit in", one must conclude that people who are complaining about these characteristics have either never liked punk rock or, at the very least, have become seriously estranged from it over the years. Don't get me wrong, I myself have become very estranged from certain features of the punk "scene", specifically the omnipresence of violent jocks, on the one hand, and the influence exerted by humorless political fanatics, on the other. To the extent that the values associated with these two groups have impinged upon the actual music, I've also become disgusted or bored with the latter. Despite this, I've never lost my appreciation for the obnoxious, offensive, insulting approach so characteristic of the best punk rock from all eras. The saddest thing is that for a couple of years I felt compelled to turn to thoughtless ersatz rebels like GUNS N'ROSES to get my fix of nastiness and belligerence, since there were so many wimpy, oh-so-sensitive punk bands around. However, now that I've gone back to consciously seeking out the punk wheat in the midst of all the pseudo-punk chaff, I've discovered so many snotty, aggressive new releases that I've been almost totally weaned away from metal. This type of alienation from punk rock is, I would argue, markedly different than Larry's. To me, Larry's apparent desire to get rid of punk's negativity and replace it with bouncy melodies, sappy themes, and a cloying sensitivity perfectly symbolizes, not only his own alienation from the original punk ethos, but his latent desire to flee the harsh industrialized world from whose horrors punk draws the bulk of its lifeblood and inspiration. The problem I have with this should be self-evident. The pastoral themes he so beautifully evokes and intelligently discusses in **Lookout** magazine are in some ways very far removed (though, I'm sure we would both agree, not far enough removed in other respects) from the alienating and destructive technocratic society that engenders punk rock. To the extent that one emotionally relates to the former, it might make it difficult to identify with musical reflections of the latter. That's merely an off-the-cuff hypothesis, but it could help to explain why Larry gets all dew-eyed over the likes of GREEN DAY.

I'd like to make a final point about the nepotism that seems to permeate so much of **MRR**'s local music coverage. It's only human, after all, to treat the music produced by one's friends with greater consideration and kindness, if not greater respect, than one might accord to strangers. Even though I am a brutally honest reviewer 99% of the time, in the past I occasionally went out of my way to avoid being too critical of certain bands and records. This usually occurred because 1) I didn't wish to strain friendships by trashing unsatisfying releases by people I knew well, or, less often, because 2) I wanted to provide some encouragement to bands that were saying something intelligent even though I didn't really like their music that much. A good example of the latter is provided by the CLITBOYS record, about which I, following Tesco's hilarious example in "Punkerama", made a snide reference last issue. The fact is that the CLITBOYS EP was a more or less mediocre thrash record which I was never inspired to play after the second listen, but I gave it a positive review when it came out because I thought it took a lot of guts for a Midwestern band to write a song like "Gay's O.K." in the early 1980s, long before promoting "queer punk" became fashionable. In contrast, I can't recall ever trashing a really good record, musically-speaking, simply because I disagreed with the sentiments it expressed, no matter how severely I criticized the sentiments themselves. (I did, however, treat the GENOCIDE side of their split EP with M.I.A. very unfairly in order to ram home a point, for which I belatedly apologize.) The point is that no reviewer with lots of connections within the scene can avoid being a little hypocritical unless he or she wants to alienate many of their friends and acquaintances. It isn't so much a case of not telling the truth as it is of pulling one's punches by emphasizing the positive and minimizing the negative. I think that is the root of the problem with **MRR**'s coverage of Bay Area bands. There is probably not a single local punk band whose members someone at **MRR** is not close friends with. Some bands are friends with half of the staff, for crissakes! In such a situation, one can hardly expect completely objective reviews, and one doesn't get them very often. Here's a hypothetical example. If J CHURCH was an unknown band from, say, Missouri, would they be receiving the rave reviews they constantly get in **MRR**? I doubt it very much, unless Lance or Gardner was doing the reviewing.

Finally, writing this column has done me a world of good. Why? Because in the course of doing so I reminded myself just how wrong I was to say that GUNS N'ROSES were more valuable than fifty punk **rock** bands (although from a sociological standpoint the GUNNERs are clearly more important). My original formulation therefore needs to be amended. GUNS N'ROSES are—or, to be more accurate, used to be—more worthwhile than fifty examples of the sort of lame-o popsters and tuneless noisemeisters that so many people try to pass off as "punk" these days, but one killer bile-spewing punk band is, in the final analysis, more valuable to me on a personal level than fifty GUNS N'ROSES clones. I just wish there were more of those killer punk bands around, and maybe there would be if so many misguided reviewers weren't assiduously promoting the fluffy and art-damaged stuff. Get with it, motherfuckers!

MUSIC, MAESTRO, PLEAZE

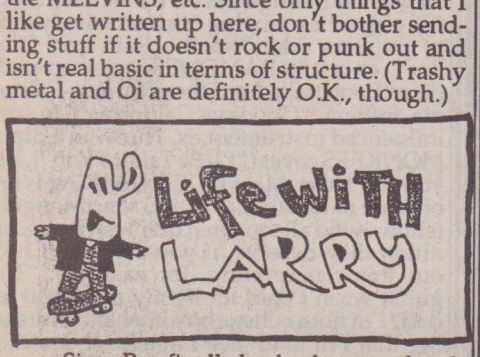
After expending all that negativity above, it's a Godsend to be able to end with something I can be almost unremittingly positive about—good records. Fortunately, I've run across quite a few of them this month, beginning with the QUEERS' **Grow Up** LP. After hearing their great cut on the **Blame and Burn** compilation, I was motivated to check to see if they'd put out any releases during that unfortunate period when I wasn't able to buy many records. 'Twas then that I discovered that Shakin' Street had had the good sense to release an entire album by the band, and boy is it a winner. It's chock full of goodies, ranging from amazingly snotty punkers (like "Rambo Rat" and "Gay Boy") to catchy RAMONES-style pop-punk (like "Boobarella" and the great anti-California anthem, "Goodbye California") to surf-influenced instrumentals. Throw in a dippy MONKEES cover ("I'll Be True to You"), and you can't lose. Main QUEER Joe King is one of those naturally clever and sharp-tongued fellows who all too often don't get the recognition they deserve, if you ask me. (Check out this classic verse, for example: "This guitar wasn't paid for by my mom and my dad/I'm not a college boy in a band pretending that I'm mad/See I'm a loser, an idiot, and a bonehead just like you/I'm in my punk rock band thinking I'm so cool".) A word to the wise, however. The QUEERS adopted their moniker long before radical gay groups repossessed the old epithet, so don't expect to find much sensitivity about gender and sexuality issues here. Quite the contrary, in fact. Headache has just released a compilation album—**American Headaches**—with five of its out-of-print 7"ers on it. I have most of them, but for those who don't this is a must. It's got the first WRETCHED ONES EP, the first NIBLICK HENBANE Oi EP, the WUSSIES EP (sort of like an East Coast DICKIES), the MENTAL DECAY 45, and a BURNT 45. Although I vastly prefer the latter's "Social Disease" single to the one included here, that's my only complaint. For me, MENTAL DECAY's two catchy, metal-laced punk stomps were the real finds here.

COLUMNS

How in the world did I overlook them before? Japan's AMERICAN SOUL SPIDERS make two appearances this month. One is on a split single with their female conationals SUPERSNAZZ. "Stink!" is a crunch rock blast which everyone who loves punk rock will be headbangin' along to, and the poppier flip by the gurls ain't bad either. The SPIDERS also team up with JEFF DAHL on a new double 7", and given the people involved it scarcely needs to be mentioned that it rocks way hard as well. This one has a great original ("Livin' in the Shadows"), killer covers of the FLAMIN' GROOVIES' "Slow Death" and JEFF's own "Junkies Deserve to Die", and marginally less satisfying covers of songs by the DEAD BOYS and the MC5. One of the few bands I've ever liked on the Amphetamine Reptile label is VERTIGO, whose new **Rub** EP is pretty good. Among other tracks, it's got a strong cover of CRIME's "Murder By Guitar" and a noisy punker with a big guitar hook ("Snakes"). Finally, there are two super new releases on the Datapanik label from Ohio. One is the second single from GAUNT, which again displays their winning combination of ultra-raw guitars and pop melodies. "Joe Motherfucker" is impossible not to like. The other is the **So Cool** EP by the NEW BOMB TURKS, which has plenty of punky guitar power and hooks galore. If this type of thing keeps up, Datapanik will soon be one of my favorite labels.

IF YOU THINK YOUR RECORD IS TOO OBNOXIOUS, ROCKIN', OR POLITICALLY INCORRECT TO APPEAL TO OTHERS AT MRR, SEND ALONG ANOTHER COPY c/o ME.

Note: I don't have a tape or C.D. player, so I don't encourage anyone to send anything in those formats because it will take me forever to listen to them. Also, let me remind everyone that I hate tuneless grunge, most industrial-type noise, arty-farty stuff, sludge like the MELVINS, etc. Since only things that I like get written up here, don't bother sending stuff if it doesn't rock or punk out and isn't real basic in terms of structure. (Trashy metal and Oi are definitely O.K., though.)



Since Ben finally broke down and took advantage of his column to hype his band (what is it, the Shrieking Gerbils?), I guess I might as well cheese out and do the same. Me and Chrisser and Pat have founded the Potatomen, who, as our nonexistent press kit proclaims, "sing songs of life, love, death, and Eureka."

Eureka is a town about 300 miles north of San Francisco which I may have written about before, I can't remember, but in any event is the weirdest and coolest place in America if not the world. I spent the fourth of July there this year, an experience which I will remember all my life as summing up all that is great as well as everything that is utterly sick about this country. There were ten thousand drunk and tripping rednecks, punks and hippies stumbling through the streets breaking bottles and screaming their idiot heads off while the bombs burst overhead and some country and western bimbo in a full length mink coat sang the star spangled banner from the back of a hay wagon decorated with a giant American flag and two lesbians sat on the curb in front of her making out and slugging away at a fifth of Jack Daniels.

The other 364 days of the year Eureka is so quiet that you could lie down in the middle of most streets and go to sleep, but it's still rad. Oh, it has a few minor disadvantages, the most notable of which is that it's the second most polluted place in California, thanks to two giant pulp mills which spew horrendously huge clouds of smelly pain and torment across the sky and even block out what little sun ever shines there. But that's just to keep the posers out, or at least that's what we tell each other. The trouble with keeping the posers out that way, of course, is that a lot of people have to get cancer and one of the most beautiful parts of California is turned into a smelly neon hellhole, but that's punk, right?

If you detect a note of ambivalence in my feelings about Eureka, you're so perceptive that you might have even realized that you're presently reading a column by Larry Livermore in a leading punk rock fanzine, so I'll can the sarcasm, at least for a moment or two, and tell you that maybe why I find Eureka so fascinating is that it sums up and encapsulates very neatly the whole dilemma of being punk and American in the declining years of the twentieth century.

It's like do you want to stay out on the fringes and be more or less left alone to have your own strange little lifestyle and draw pictures and make fanzines and laugh at jokes that no one else understands while all around you the rest of the world goes careening into oblivion and leaves a trail of corrosion and contamination that eats away at your sorry brain until you resemble one of those anarchy-encrusted skulls you're forever tattooing into your forearm? Or do you assume your responsibilities in society and become a good citizen and devote your life to making a better world for all living creatures, and in the process becoming some weird city councilman or Democrat or magazine publisher or rock star?

"Any way you look at it you lose," as famous punks Simon and Garfunkel put it, and so you decide not to choose at all (please note: I could have put "choose" and "lose" together in some corny couplet and used it for a Potatomen song, though I think S&G may have already pulled that off), but that doesn't make any difference, cuz if you wait long enough, someone else will do the choosing for you. And surely you won't be surprised if the chooser turns out to be someone not especially concerned with what's best for you.

Another version of this debate that I often hear is whether punks should stay in their own particular podunk and develop a scene there or move to someplace like the East Bay and join in one that's already happening. There's a certain romance and nobility to sticking with your home town and resisting the temptation of the bright lights, but it wears a little thin a few years down the road when most of your friends have left and your visions of a great "scene" have degenerated into a handful of burnouts slouching around at the local bar and grousing about how great the good old days were. On the other hand, when I think back to all the kids who flocked to San Francisco and Berkeley in the late 1960s to join what seemed then and may still be the most exciting social movement of the twentieth century, I have to recognize that huge numbers of those kids ended up dead, brain damaged, joining religious cults, yuppies, or living in the suburbs.

Whether I like to admit it or not, the same thing will happen to lots of the kids who join the punks today. If you doubt that, do a little research and find out how many 1977 punks still have both brain and body reasonably intact. Of course that phase of punk stressed nihilism and destruction above nearly all else, so what happened to the '77 crew shouldn't be so surprising. But even a movement devoted to more uplifting goals, like the hippies or today's more positive (or "smart") punks tends to trail disaster in its wake simply by virtue of being a mass movement. You want an extreme example, look at Christianity, which started out as a total peace and love scene and took no more than a few centuries to develop into one of the most efficient and oppressive killing machines the planet has ever known.

No, I don't expect punk will ever go that route, if only because punks are too disorganized and talk too much shit about each other. But the way the process works when people are attracted to a movement is that they're following a copy of a copy of a copy. If you do much tape dubbing or xeroxing, you'll understand right away what I mean. Eventually only the loudest and boldest aspects remain, and without the subtlety and detail, they become worse than meaningless.

Which brings me to Jeff Bale's hilarious PC dissection of classic punk rock songs in the last MRR (though I must admit being amazed that Jeff, who practically founded the punk movement, managed to misspell the title of the Sex Pistols' first record). For those of you missed it, Jeff took the lyrics of some famous late-70s songs and checked them for sexism, homophobia, racism, etc. by today's prevailing political standards. Needless to say, the songs flunked the test. Jeff seemed to interpret that as meaning that current efforts to be more sensitive (dare I say "intelligent"?) in song lyrics are unpunk.

He makes a good point, but more than anything else, I think he highlights a fundamental difference in people's approach to what punk means, a difference that makes it more or less impossible for all the discussions on the subject to reach any conclusion. On the one hand, you've got people for whom the rules and guidelines (OK, the non-rules) are fixed in stone and have been since 1977, or 1982 at the latest; on the other, there are people who think of punk as an ongoing, continually developing culture.

That's not to say that either side is right or wrong, just that they're talking about two different things when they say the word "punk." Jeff is amazed and outraged when today's young punks don't come out to see (or haven't even heard of) the bands or people that he considers absolutely essential to the history of punk rock, but like I keep pointing out to him, today's young punks were barely even born when some of these guys were having their glory days. Ditto for new bands that re-create the sounds of '77; when Jeff first got into punk, did he get excited over music that sounded like it was made 15 years earlier?

But the real point is that we can enjoy things from the past without fully embrac-

ing everything they contain. I personally wasn't a very nice person when I was a younger. In fact I was a rotten person. I would cheat you, steal from you, scam on your girlfriend or boyfriend, basically do anything I wanted no matter what effect it might have on anyone else. The only criterion was whether I thought I could get away with it.

I'm not like that any more (though I don't know why you should take my word for it, given my past record). So what should I do, kill myself because I used to be bad? Or call myself a poser now because I didn't stay true to what were once my ideals?

Obviously neither of those alternatives makes sense. Instead I just live my as it seems appropriate today and rely on the bad old days for amazing stories to tell to wide-eyed youngsters in columns like this one. Some of them think, wow, that must have been cool, running around in black leather jackets with greased up hair and having knife fights, that's even better than John Travolta in *Grease*. Others ask how I could have been so fucked up to go around hurting innocent people, and one or two people have even stopped being my friend when they realized what I used to be like.

But the way I was as a teenager doesn't make me good or bad today; I just didn't know any better. I was doing what I could with what I had to work with. Ditto for the old-time punks. They made some great music with some idiotic lyrics. Some of them got smarter as they got older, some of them stayed stupid, and some got even stupider, as, for example, some of the east coast hardcore bands who got into right-wing politics and mindless patriotism.

I can't condemn anyone for what they said in 1977, not without condemning myself, but at the same time I can't use it as justification for saying something stupid in 1992. The stupidest thing is not to learn from our mistakes.

Anyway, some of you might be surprised to learn that despite our widely differing attitudes on some issues, Jeff and I get along just fine, and actually agree on many things. We even like a couple of the same bands, though I don't think he'll ever be a big Potatomen fan.

The reason I mention that is that a lot of MRR readers seem to have the idea that either you agree with someone on everything or else they're a fascist and your mortal enemy. Example: a couple columns ago I wrote some slightly critical questions and comments about Born Against, a band which includes Sam McPheeters, another of this magazine's illustrious columnists. Some of the East Bay harsh punks said that was the last straw, that I had to be kicked out of the scene for good now. Like who the fuck was I to even talk about such a great band?

Just as I expected, the most intelligent response I got was from Mr. McPheeters himself, who wasn't perturbed at all, just sent me a set of Born Against records so that I could study the issue in greater detail. (I haven't yet; I'm waiting for the CDs.) It merely reinforces my long-held conclusion that MRR columnists are among the smartest, most humane, most creative and most misunderstood individuals in modern American society.

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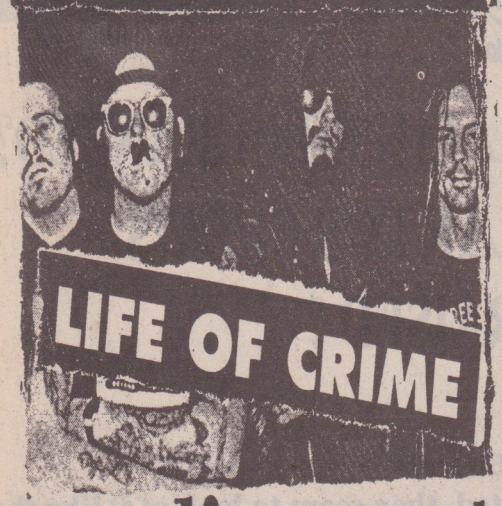

G.G. ALLIN

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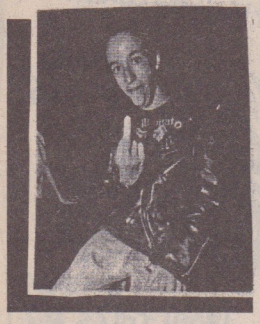
WHATS THE SCOOP ?

By: John Lyons

This month's question:

DO YOU THINK THAT PEOPLE TAKE GILMAN FOR GRANTED? WOULD YOU PAY AN EXTRA DOLLAR FOR SHOWS IF THE DOOR PRICE WAS RAISED ?



Phoenix Unclean, 18 "rooftop dweller"

"I think that people do take Gilman for granted, they seem to look at it like the "Omni" or "Berkeley Square" or regular places like that. People don't realize that Gilman needs a large draw every weekend. If I did pay to get in, I'd pay an extra dollar, but I volunteer."

Ramsey Remeleh, Daly City/Oz

"I think all people take for granted things for free, or just fun, and if they saw how much work was really being put into it then they would give a shit, but they probably don't. I don't pay to come in cause I work here all the time so I don't have to, NAAAA!"

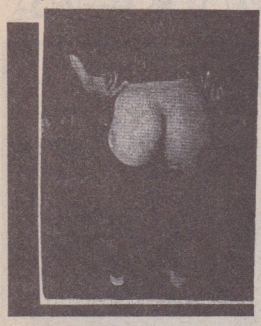
Shawndra Levine, 18, El Sobrante, Ca.

"Hell yes I'd pay an extra buck, if it meant that Gilman would stay open longer. I don't think that people take too much advantage of the place. I think that when they ask for help, cleaning up etc. people do sign up for it , a lot of people sign up and are willing to help out, but some people come and see the show and don't help out afterwards. I think the majority do help though."

Make Something Up, ?

"I don't know cause I don't hang around here that often, but in general the punk rock community has the idea that there is always going to be a place to hang out. No one really puts out too much effort because there is always someone doing it for them. Pay an extra dollar? , no, I'd rather sneak in. What would that be, $6.00 to get in?, I don't know, that's too much money for a so called "alternative club". Even for a larger band, because that puts a larger gap between "small" and "large" bands. I feel that punk rock is going to be around whether Gilman or any other place is going to stay open or not. It makes things more scattered and disorganized, I think that's cool.

WHATS THE SCOOP ?

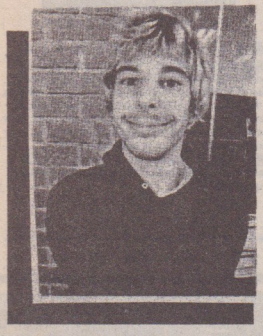


Charles, 22, "transient"

"Yes, I think that people take Gilman for granted, especially since right now it's in serious trouble. They're coming down to being two months behind rent, and about paying an extra dollar, NO!, because there are other things that can be done and need to be done."

Elspeth, 20, Cambridge, Mass.

"Yes I do think that Gilman is taken for granted and that's why I'm leaving. People don't realize what they have, every one comes here [Bay Area] and no one stays where they are to build their own scenes, that makes everything shit except for here.



"Scary Mike", El Cerritoe, with an E

"yes I do , Um...I think people actually have a blatant disrespect for Gilman considering the way they practically trash the place. They still drink in front of the club, they throw tons of garbage in the toilets, couch cushions turn up missing for weeks and come back smelling like urine, then they scream and cry if we raise the door price by one dollar, considering most clubs would charge twice the amount plus drinking tickets for people who can't even drink"

Chris Finn, 21, Boston, Mass

"Yes I think that people take Gilman for granted, and it's not going to be around unless people pay an extra dollar"

The Judge, 22, San Francisco, Ca.

"2-4-6-8, Gilman Steet is really great! 1-2-3-4, maybe I should come here more! Sing, dance, drop my pants, wish I liked more bands! Green Day, Green Day, yaaaay Green Day!"

Jenny Garamendia, 41, Pleasant Hill, Ca.

"It would be a shame if it wasn't around, because it's hard to find a place that people can come and express their music and their writing, or poetry or whatever they want, in their own way. And still have a place that's run the way they want it run. For the most part kids that come here don't want to have alcohol or don't want other stuff going on, you don't find that anywhere else. We have got to figure a way to draw more support. I think most of the kids don't realize it's in danger, or they would do something about it."

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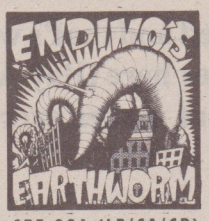

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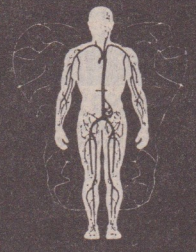

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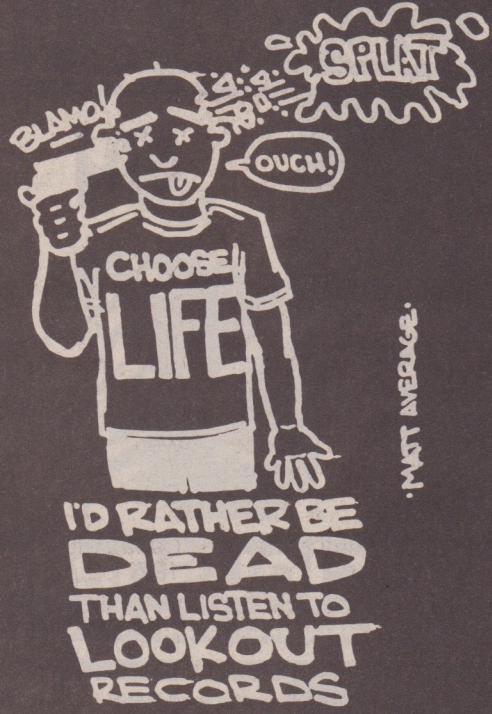

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WELCOME TO THE SCUMPIT

By Frank Manley

In my last Scumpit (MRR 108) I covered some early obscurities from Western Canada. This time I'll concentrate on Canada's most populous province, Ontario.

Southwestern Ontario has aborted several perfectly awful (i.e., great) punk bands over the years. From London, we have **63 MONROE,** who were also known as N.F.G. and are listed as such in the *International Discography of the New Wave* (IDNW). 63 MONROE released their first record, a 12" entitled *N.F.G.* (or vice-versa), in 1979. It's a half live, half studio effort with seven tracks. The studio side features three tunes, including a somewhat lame version of the UNDERTONES' "Teenage Kicks." The two other studio tracks are done à la RAMONES. Subjects covered include the Jim Jones massacre in Guyana: "Look out for the man with the cyanide." Between the first and second songs on the live side vocalist Steven Stunning tells the audience "We're gonna send these up to Mars to show 'em how bad things are on Earth." It wasn't immediately clear if he was talking about world events or their degenerate songs. In any case, this side is great, loud aggressive punk rock. 63 MONROE also put out two novelty 7"ers in the mid-'80s ("White Christmas," "I'm Henry the Eighth I Am") and an album of light-weight pop-punk, *Stinkin' out the Joint*, in 1985.

From the polluted shores of Lake Ontario came Burlington's **SLANDER** in 1981. Like 63 MONROE, there is often confusion as to the name of the group because the title of the album, *Hemi-Conscious,* is displayed more prominently than the group name on the cover. The front cover shows the four members destroying a drag car with sledgehammers, which makes them look like a heavy metal band. This is further complicated by the "Headbangers enjoy!" message on the back cover. In fact these guys don't seem talented enough to play heavy metal. Lots of simple, powerful chords and obnoxious vocals make this a fine punk record. They play some interesting covers—"Petticoat Junction" (which culminates in numerous shouts of 'Fuck off'), "I'm a Believer," and "House of the Rising Son." The cover tunes are appropriately transformed into early '80s punk, and the originals are played like aggressive rock and roll with a bad attitude. (A friend recently found a few sealed copies of this LP. If you're interested, contact Marc Coulavin, 746 Broadview Ave., Toronto, Ontario, M4K 2P1).

The **FITS** roamed the streets of Toronto circa 1978-1980 and managed to release one 7" in 1978. *Bored of Education* features three tracks, "Just Lust," a Buzzcocks-style number, the amazing title track, which is fast and snotty—probably one of the best early Canadian punk songs—and "Sailing to Hell," another great punker. Note: don't let the geeky new-wave band photo on the back cover throw you off the scent of an excellent punk record.

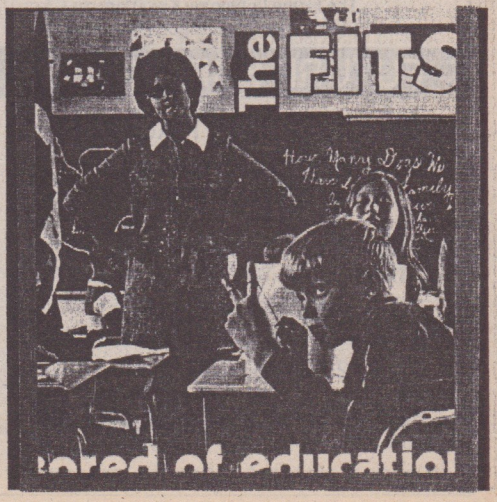
Also from Toronto, the **CARDBOARD BRAINS** were well known in the scene between 1977 and 1982. Their first record, an untitled 7" in a white cardboard sleeve features four tracks and was released in 1977. This is on the new wave side of the early punk spectrum; still, its faked angry vocals and posturing make it worth a spin. As well as covering the MONKEES' "Stepping Stone," they do one punkish number titled "I Want to Be a Yank," and an arty drone called "Living Inside of My Head." They also released a 12" of art-school music in 1979 and a limited-edition live album in 1982. They have two tracks on the 1978 Toronto compilation *Last Pogo.*

One of the first Toronto punk records was the extremely rare **DIODES/CURSE** split *Raw/War.* Members of both groups were habitués of (where else?) the local art school. There was apparently a cell of disenchanted artistes who got together to plan The Revolution. Several punk rock groups were born to assist their efforts and this record was the product of many late nights of scheming. The DIODES' side is the best side—primitive guitar noises reminiscent of the VELVET UNDERGROUND, combined with subversive spoken word messages in the frequent pauses. The flipside isn't music but rather CURSE vocalist Mickey Skin ranting profanely in the background as a pretentious art theorist spouts his manifesto. A novelty record that came in an oversized paper sleeve.

The nation's capital, Ottawa, had two interesting records from 1977-80. The earlier of the two, by the **RED SQUARES,** is "Ottawa Today"/"Transmitter" from 1978. Like the CARDBOARD BRAINS' 7", this is more new wave than straight-ahead punk. This single is faster than the former with goofy vocals and bizarre guitar parts. Still, it doesn't lack energy or dissatisfaction with the contemporary state of things thus bears a spin or two. Note that the labels were pasted on the wrong sides.

The other Ottawa band of note was the **BUREAUCRATS** from 1979-80. Their "Grownup Age"/"Feel the Pain" single is a perfect Buzzcocks knockoff with lots of energy and harmony. The sleeve design as well tries hard to capture that late seventies British punk feel. Both groups had tracks on the atrocious 1979 Ottawa compilation *Rot'n'Role.*

I thought I would add a few clarifications to finish this installment of the ongoing Canadian Scumpits. Many want lists include the following Canadian records that in fact do not exist: VILETONES "Live at Max's" LP (this is listed in the IDNW); the Vancouver Nuggets compilation cassette (also listed in the IDNW); D.O.A. "White Noise Tour" 7" (this is merely a tour poster sleeve that was folded around copies of the first record when the group ran out of sleeves); POINTED STICKS 2-10": this was a quasi-bootleg project circa 1980 that never got off the ground. Apparently some 10" sleeves were printed, and a few 12" test pressings were made.



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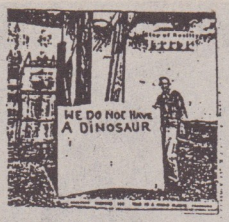

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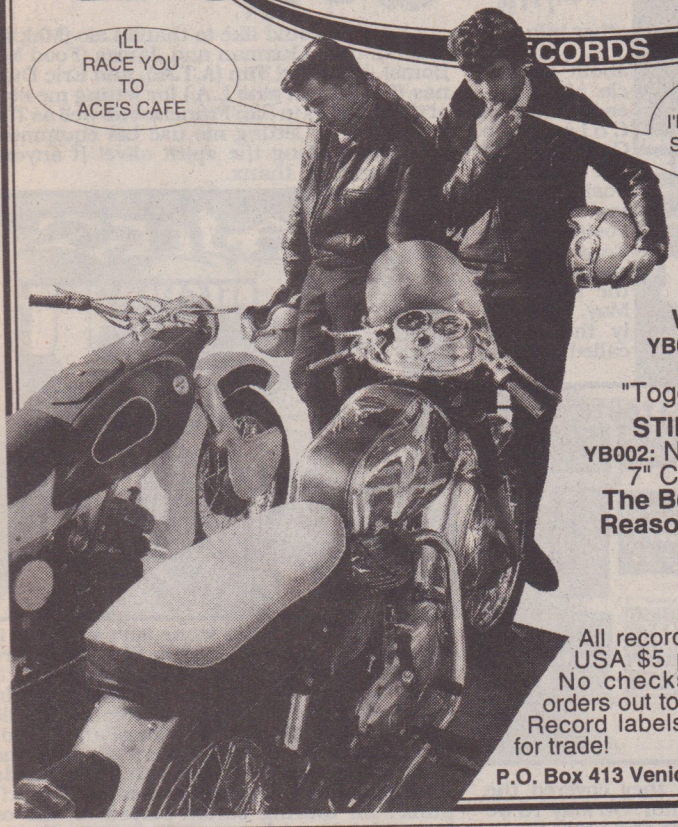

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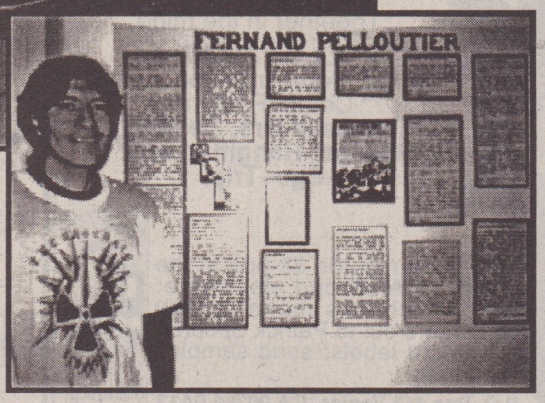


Que Onda Cabrones! This is Alex from Mexico City, actually spending some days with no money in San Pancho, oh yeah!

The following is a small report about the latest happening in the extensive city of Mexico. First off I'd like to say the things in Mexico are changing a little bit. The old bands as you may know like MASACRE 68, ATOXXXICO, SOLUCION MORTAL, SS20, XENOFOBIA, and some others are dead now; but instead we have now a new bunch of kids who are making new bands and new stuff (just like the new kids on the block; nah, just kiddin').

Among the new stuff we have: KKCORE a four piece band politically oriented mainly. CLAMOR INEXORABLE, LPT, who gathered together to make a compilation LP along with the short lived band ADICTOS AL RUIDO, the record sold so well that in a month it was practically gone! But for those of you interested, they told me there are plans for a second edition of the LP. The band NAPALM CURE, just changed their name to COPROFILIA and it's one of the most stable bands at the moment. So is the band REGENERACION which by the name you can tell they are into Ricardo Flores Magon, a well known anarchist from here.

The guys from ATOXXXICO are getting together with the guys from SUICIDIO JUVENIL (another short lived band in which I used to sing) to start a new band which is tentatively called VENENO. And as far as it goes for the members of the oldie bands are making new stuff too that includes the guys from M.E.L.I.

Now, going to other states in Tijuana, we still have SPECIMEN, but also baby bands as well like BAOSPS, from Mexicalli. I've heard REACCION EN CADENA are still around; but perhaps you may wanna contact Boonz or some other people from around there for actual fresh news. By the way, Boonz has a lot of material from the whole country, material you can't even find from the actual bands. That's weird, monopolizing perhaps?

In the sunny state of Oaxaca we have now such new bands like ARTA HUEVA, ARTOS HUEVOS (a parody band).

In Tampico, right on the Gulf of Mexico there's the bands: AQUELARRE and CROSSING DEATH just put out their own demo tapes and are having great response too. They started out being Hardcore but now they are more into thrashmetal and all those weird names, perhaps due to their proximity with Monterrey, Nuevo Leon, the Death Metal capital.

Actually it would be very extensive to go one on one to all of our 31 states + the capital, so since this is just a report I'll skip to some other info.

It is about the cycle of conferences that El Colectivo Cambio Radical Fuerza Positiva (Radical Change-Positive Force Collective) presented during the month of May. Basically they were called "For an Alternative Culture", and they covered the following topics and expositor. On May 16 we had "Ecology," a conference and a video with 3 different groups of environmental studies. "Animal Liberation" conf. and video with the group A.A.P.S.C.H.A & C.C.R.F.P. (this is the abbreviation for the host collective). May 17 "Popular Health" conf. & video with the group Autogestion de Salud Popular & TVNeza. Also "500 Years Of Resistance" conference with 3 collectives: C.N.P.I., C.C.R.F.P. & C.H.L.L. May 22 "Human Rights in Mexico" conference with the Academia Mexicana de D.H. & Comite de D.H. Agustin Pro. "Amnistia Internacional" annual speech & conversation with A.I. Secc. Mex. May 23 "Esperanto" conference with Federacion Mexicana de Esperanto, Asociacion Mex. Pro Lengua Internacional & C.C.R.F.P.

May 24 the last day was "Anarchism" conference with Editorial Antorcha & C.C.R.F.P. and "Neofascismo" conference with C.A.L., P.P.R., MOSHPROP, & C.C.R.F.P.

A closing comment would be that even though not that many people showed up--just the ones that really care--it was a very good effort as well as presentation, unfortunately the Esperanto conference had to be canceled due to the intolerance and chaotic attitude of some pseudo-punx;

Anyway the guys are preparing for next year's @!! Also The editor of *Motin* zine told me that the Anarchist groups and their information net are also preparing the next Anarchist Gathering in about 2 or 3 months. Unfortunately, I couldn't bring all the contacts and addresses with me and the few I brought I lost 'em so anyone out there wanting to have more info please get in touch with me I can send you any address that you may need. Also, any band wanting to tour Mexico any state, get in touch too. We can arrange something, obviously for those not interested in money, but rather in having fun and wanting to find out a little bit of our culture and stuff.

Sorry again I couldn't print more contacts but at least I'll print mine and here it goes: Alex Echevarria/ Alcazar 6 casa 2/ Col. Jardines del Sur/ Xochimilco D.F./ c.p. 16050/ Mexico.

P.S. I would like to thank Lalo (Making Waves), Jose Guzman and James (Food Not Boms), Fritz and Tim (A.T.A.), and Eric Duenas (Patchwork zine L.A.) for letting me stay at their homes in San Francisco as well as Tim Yo Mama for letting me use his equipment and maintaining the spirit alive! If anyone ever read this, thanx.

The Belgian HC-scene isn't so big as it used to be. In the middle of the 80s, there were a lot of people involved in HC. There were 3 main 'centres' for gigs around that time. In Scherpenheuvel there was a bunch of people concentrated around the 'Hageland Hardcore' label+distro; in Antwerp we had the '1000 Apples' and together with some friends I did gigs in Aalst under the name 'Smurfpunx'. All touring bands played in one or more of those places and there were always Belgian bands supporting: Ear Damage (with ex-Zyklome A members), Heibel, Capital Scum, Hate Crew (with some Smurfpunxpeople), CPD, Anguish, Repulsives (my own band at that time), etc. All these bands have split up...

Now, the scene isn't that lively anymore: there's a lot less places to play and people don't travel that much to gigs anymore (before a lot of people went to every gig no matter where and so everybody knew each other). There are also less people interested in HC--that's one of the reasons why the 'big' HC places couldn't survive, e.g. Smurfpunx had to stop 'cause we couldn't manage financially--not enough people showed up for the bands. We did quite some good bands that were not so well known to the HC masses, but that doesn't necessarily have to be worse. The people that do stay interested in HC are if not very motivated, certainly more active. The scenes of different towns are still quite seperated though.

Nowadays there's a lot of gigs in the autonomous youth centre 'Vort'n Vis' (i.e. 'Rotten Fish') in Ieper (Kiekenmarkt 7--always welcome!), where my pal Bruno and his mates set up gigs. I book a lot of the bands that contact me there. It's actually a pub with room for gigs (capacity 100-150). In the back there's a bigger place (300 people) for summer gigs (no heating). They had Nausea, Born Against, Instigators, Political Asylum and tons more there. In Liege (or Luik for Dutch-speaking people) there's a new place called 'La Zone' where there are a lot of gigs (quite some non-HC as well). You can contact the people of 'La Zone' for shows but sometimes the people of Nabate and their friends ('Les Amis de la Place 4') use the place to do their own gigs. Besides these there's some people here and there that set up gigs every now and then. The B.O.F. ('Bonds of Friendship', a collective/label) crew does things in the Antwerp region, there's some people in Leuven, in Mons and in Tournai that sometimes do shows, a group of young people ('Positive Youth') try to start up something in the east of

scene reports

the country and there's more regularly gigs in O.H.K., a youth centre in Oostende; they put on bands that play more 'danceable' and/or experimetal stuff (things like Dog Faced Hermans/The Ex/Revenge sf the Carrots/...) but to me that's a bit of another scene (more commercially organized)...

There's bands coming and going all the time as everywhere... Although there's not really a division, there's 2 musical styles popular: crust-core and NY-style posi-core (intelligent people see good and bad in both but some fans of one style categorically deny the other but at least this doesn't happen too the same extent as in Germany e.g.).

Crust-core seems to be popular in Liege (where the people of HIATUS live) and Brugge (with bands like CHRONIC DISEASE - probably now split up - and PRIVATE JESUS DETECTOR). I guess also my friend Dirk Scum would rather see his band (ZERO POSITIVES)'s name here...

More 'positive' (i.e. S.E.) are the bands located around the 'Vort'n Vis' (although they're certainly open to all styles there!). Very succesfull lately are NATIONS ON FIRE (with Ed from Rise Above, Jaak who used to be in CPD and drummed for Disorder a while and Scraps' singer David). In the same vein there's BLINDFOLD (very promising to me), SHORTSIGHT and BURNING FIGHT. Very politically (socialist) inspired are (were?) EXHAUSTLESS REVOLT. In this pack the band with the youngest people surely is SPIRIT OF YOUTH (3 kids of about 15 years and Ed-NOF on vocals).

On the edge of our HC-scene there's still XINIX who play a punky kind of HC, CRY FOR CHANGE, who started out as a 7 Seconds-influenced band and now play a more poppier style in the vein of e.g. Bad Religion or Dag Nasty; and NEUTHRONE (pounding HC with Nirvana/Prong-influences).

In the very east of the country there's still a small, somewhat isolated scene with younger or starting bands such as ACOUSTIC GRINDER (grindcore), POSITIVE YOUTH (posicore), SYSTEMPHOBIA (oi-punk) and FLATUS (usual HC)...

There's not so many bands in the south (French-speaking) part of our country so perhaps I ought to mention PASWAR ET LES BSCHROUICKS, a fun-project of Hiatus' guitarist Azill and some of his family-members...

Besides being in a band or organizing gigs you can also be active in another way... Putting out a fanzine is one of them. Unfortunately I have to say that there's not so many left. There used to be some very good ones but for some reason (lack of interest?) the editors have given up. I haven't! My own *Tilt!* (in English) exists already since 85 (with an average of one issue of about 70/80 pages per year) and I'm currently working on #7. Blindfold's guitarist Hans is still doin' his zine but changed the name from *Keep Laughing* to *PPP-zine*. Perhaps *Bonds Of Friendship* will restart soon and I hope the announced *Gwenn* gets out soon 'cause I feel lonely here in fanzineland.

There are also a few newsletters that appear regularly. Best known is *De Nar* ('The Jester') who appears every month and gives info on all kinds topics, gigs, theatre, demonstrations, activities, courses, etc. *The Gazette* is done by Blindfold's singer Wim and gives news about the Belgian posi-scene (S.E./vegetarianism/bands/...). He also intends to do a fanzine called *Reminder* and Wim puts out benefit videotape compilations under the name Above The Crowd.

There's also a few independent labels in our little country. Nabate not only distributes a lot of stuff they also have released a few things (*Exclusion* comp.12", REVULSION 7", HIATUS 7" and announced: DISAFFECT 7", CHRONIC DISEASE/MUSHROOM ATTACK split 12"). Be Yourself Reords released the SCRAPS 12" and now joined the Bonds Of Friendship collective (one release so far: 7" benefit comp. for *Mother Earth*).

N.O.F.'s bassplayer Jeroen is planning quite some stuff on his label Warehouse Records. First there's the demos of SHORTSIGHT and SPIRIT OF YOUTH and a new one by N.O.F. Announced are also a couple of compilation 7"s under the name *Regress No Way*. Volume 1 will feature BLINDFOLD, NOF, SOY, SHORTSIGHT and volume 2 will have HIATUS, P.J.D. and more. PMA released a live 7" by NOF and plans a 7" by BLINDFOLD.

There's also quite some distribution mailorders... I only want to mention the fact that our pal Bruno VdV distributes Profane Existence in Europe so write him if you want a copy.

That's, very shortly, what is happening in our Belgian HC-scene for the moment. If you want to keep up-to-date, more info, a gig or some other stuff (I also distribute records and fanzines), just write to: Bart 'Brob' Vanbrabandt/Tennisbaanstraat 85/9000 Gent/Belgium.

Addresses: Blindfold: Wim Vandekerckhove/ Hogeweg 316/ 8930 Menen; Burning Fight: Keith Hioco/Torhoutsteenweg 102/ 8400 Ooostende; Chronic Disease: Steve Slingeneyer/ Zannekinstr. 34/ 8020 Oostkamp; Cry For Change: Johan Maes/ Oude Pittemstr. 51/ 8760 Meulebeke; Exhaustless Revolt: Filip Staes/ Schorrelaan 2-11/ 2660 Hoboken; Hiatus: c/o Ben Fery/rue Mean 27/ 4000 Liege; Nations On Fire: Jaak Decock/ Kapellestr. 66/ 9220 Hamme; Neuthrone: David/ Cartonstr. 4/ 8900 Ieper; Paswar et Les Bschrouicks: Azill/ ave.de Ninove 78/ 5580 Jemelle; Positive Youth: Dieter Mesotten/ Dashovenstr. 245/ 3700 Tongeren; Private Jesus Detector: Jurgen Siems/ Veeweide 58/ 8200 St. Michiels; Shortsight: Rurt Deprez/ Parkietenlaan 20/ 8930 Menen; Spirit Of Youth: Langemarkstr. 27/ 8800 Roeselare; Xinix: Bart Van Malderen/ Harduynstr. 48/ 9200 Oudegem; Zero Positives: Dirk Van Zant/ Kleine Kievit 3/ 2440 Geel; Be Yourself Recs: Ghilain Vermeersch/ P.B. 24/ 8620 Nieuwpoort; B.O.F.: Joris De Buyser/ Leeuw van Vlaanderenlaan 55/ 2950 Kapellen; Nabate: Alain & Manu/ B.P.92/ 4000 Liege 1; P.M.A. Recs: Jan & Hans/ PO Box 122/ 8800 Roeselare; Warehouse Recs: Jeroen/ PO Box 90/ 8500 Kortrijk; The Gazette/Reminder: Wim Vandekerckhove/ Hogeweg 316/ 8930 Menen; Gwenn: Thierry/ Abelooslaan 22/ 1933 Sterrebeek; De Nar: P.B. 104/ 1210 Bruxel 21; PPP-zine: Hans Verbeke/ J.De Meesterstr. 33/ 8800 Roeselare; Profane Existence (Europe): Bruno Vande Vijvere/ P.B. 447/ 9000 Gent 1; Tilt!: Bart Vanbrabandt/Tennisbaanstr. 85/9000 Gent; What's That Noise? (HC-program on Radio Panic): Alain Herszaft/ av. V. Olivier 10A-67/ 1070 Bruxel.

Alabama isn't really much different than any where else. If you're not rich, white, male, heterosexual and conservative then something is obviously wrong with you and the fundamental liberties of the Bill of Rights slowly are being eroded away to the whims of the "family values" of rich, white male heterosexual conservatives.

A case in point include Governor Guy Hunt (who is still under investigation regarding the use of taxpayer money to fly out-of-state on paid preaching engagements (Hunt is a primitive baptist preacher who looks like an embalmed Kermit the Frog) 's recent attack, I guess as a diversion, on Ice T's Bodycount and their song "Cop KIller", claiming calls for the genocide of police (HELL YES! only if it caused it too...). Already Turtles, SoundShop, Camelot, Record Bar and other major chains in Alabama and across the country, have volunteered to pull the record, which is really the censors ultimate aim, to hit Time-Warner monetarily (Their boycott also extended to the new Batman movie, People magazine, etc, anything owned by Time-Warner). It's really easy to laugh off (or wish someone would record a song called "Guy Hunt Killer"), but it's important to not allow any inroads to eroding the constitution. Please support independent stores that will not be

scene reports

bullied and intimidated by Hunt, the Montgomery police department and other law enforcement agencies. I don't think most people trust cops' musical taste anyway...

Montgomery, which is the capitol, is a strange place. You can roll down the main drag of Dexter Avenue and taste the racial tension that still plagues the city. A whole row of depressed 1950's time warp architechture that popped up then was abandoned once all the whites left for the suburbs and shopping malls. There are some stirrings of 'alternative' culture in Montgomery, with new bands like CLOCKWORK, THE DEADBEATS, THE CREEPS (garage punk two piece!!), and the opening of the new Paradise Theatre downtown, which is part dance club, part live music of all types. Not necessarily punk, but it's a start for Montgomery. Jeff Clark who books for there and also is a big booster of Montgomery bands through compilation tapes, etc, also puts together a public access alternative video show on channel 3 Friday at 10:30 pm and again on Saturday at 2:30 pm. Already airing stuff by Alice Donut, the Didjits, etc, he'd love to get more hardcore, punk, weird, experimental stuff on the air. Write or send material to: 172 Poplar/ Prattville, Al 36066.

The Fine Art Musuem on East Blvd near the Shakespeare Festival is free/donations, and occasionally gets some happening touring exhibits, though the permanent collection is pretty stodgy. If you follow East Blvd, there's a ton of restaurants and the biggest thrift store, Thrift World, is right behind Western Auto. Not as cool since it moved to the new "shopping mall-type locale, it still gets a ton of stuff and is great for clothes...

Fairly close to the Georgia border are the two street and a stadium that make up Auburn. There's also a college there too, which accounts for all the weird activity that goes down. There are several bands playing out at the moment, GANGLION have reformed with a new line-up to play full-tilt grind/death/gore/crust/metal/thrash, but without the abundant use of sampling that was their earlier trade mark. A four track demo has already been recorded. For info or booking contact Lynn or Stuart at (205) 821-8573.

SHAMPOOPOO have also just released a double cassette of live and studio tracks that comes packaged with stickers, star wars toys and other asundry stuff. Their sound of Dinosaur Jr./Sonic Youth/Zappa inspired rock steadily improves and gets weirder...

MAN OR ASTROMAN are relatively new band, but one of the most popular in town playing Dick Dale/Ventures type instrumental surf music with a layering of samples, on-stage t.v. sets/video, Atari games, viewmaster and 8mm projectors, etc. etc, they are recording this month for a 7" EP, and also have kitchen magnets, stickers, space dust, toothpaste, etc available. (For booking call Brian at (205) 821-3308).

Finally SHAKK play heavy thick sludge ala' The Melvins or Rollins band, with time and definition (and bigger amps) it'll be unbelievable.

Lots of touring bands have passed through Auburn recently, partly through the steadfast efforts of Brian Teasley, Stuart Ellis and myself to set up shows at the infamous 202 E. Samford. Born Against, Spitboy, Green Day, Rorschach, Filth, Antischism, Jack Acid, Plaid Retina and a bunch of others have all played here, and it's also been a launching ground for over half of the local Auburn bands. Stuart, who also lives in this ante-belleum home, was convinced the floor is about to cave in and had a final show in July. A steady new place for concerts in Auburn hasn't forwarded itself as of yet, but a slim chance for booking would be to call Stuart at (205) 821-8573....

The "Mystery Playhouse" radio show still carries all sorts of punk, hardcore, and weirdness every Tuesday at 10 pm on the campus radio station WEGL FM 91. Longtime host Ken Sanderson (uh, er, ME) who had done the show since 1986 just finally graduating, the new hosts are Greg Howell, Cat (former singer of Nashville's REDNECKS IN PAIN), and Brian Teasley. You probably won't hear as much Gauze and Deathside, but it'll still shred your eardrums... Send material for airplay to "Mystery Playhouse" 91 c/o WEGL/ 116 Foy Union/ Auburn University, AL 36849 or for more info call (205)844-4056. WEGL still airs a lot of punk and harder edged stuff in its mainstream hours as well.

Finally Imaginary Records, above the landmark "Toomer's Corner" in downtown Auburn, still sells a ton of punk, vinyl LP's, 45's at really fair prices. Llyod also plans to re-release Auburn funk-punk legends BONE DALI's *Xie* cassette LP on CD with extra tracks sometime this summer. Before "funk-punk" was a bad word, BONE DALI made a some seriously great songs incorporating horns, 3 drummers, acoustic instruments and more.

Birmingham has had some really ugly incidents of late, the first involving Skinshitheads, the second involving skinshitheads. Two "skins" were arrested regarding the beating death of a homeless man in downtown Birmingham. A typically pattern skinhead thing to do, prey on the weak, and those unable to defend themselves and then ride back to their white suburb and laugh about it. I guess that's what you expect from people who can't be proud of themselves as individuals and have to cop a personality, only finding pride in a skin color they were born with. There was a big Skin/KKK support march in downtown Birmingham. What was that DK's song "you'll be the first to go unless you think"??? Luckily this hasn't had too adverse effects on the punk scene there, Tom Bagby has been booking steady shows at Tuxedo Junction in Ensley, that haven't been marred by violence or stupidity. Call him for booking for weekend shows at (205)933-8164 (or write 1435 15th South #1/ Birmingham, AL 35205). Be sure if you go out there to take extra change for ice cream off the Ice Cream man who's at every show. The "Super Mario Bars" are killer.

SCRUDGE are playing out an awful lot, their heavy sub-pop grungefunk punk being fueled back by Chris of G.N.P. who drums for them now. (Larry (205)328-7213). VOLUME are very Subpop, very Dischord in influence. (Daniel (205) 933-8846). C/Y are M.I.A. somewhere, but supposedly still around. DRIVE are a new band, "thick and fucked up" (Dale (205)491-8711). LOOP DE MALL are again metalesque on that Sub Pop tip, like all Birmingham bands they would be killer if they weren't so static on stage.

Finally GROSSEST NATIONAL PRODUCT are back on line with Spike returning from Memphis to spew his vocals again. Taking the best elements of Blue Cheer, the Stooges, Angry Samoans, and warping it into hyper thrash, their tenth year anniversary will be next year. The projected G.N.P./KNOCK-ABOUTS EP is still on hold, but a collection of G.N.P.'s demos and live tracks should be out by the time you read this. (contact Duhg at 1812 2nd. Ave. N/ Irondale, AL 35210/ (205) 951-2680) (for tape info contact my address at the end of this report). Finally, Bill Kizzah and his band, WORKING MOTHERS have toured nationwide several times and have an old-style Buzzcocks-type sound. They have two 12"'s out, the latest on Cargo records and a self-released EP. They can be reached at PO Box 26541/ Birmingham, Al 35226. (205)733-1263.

Wuxtry records in Cahaba Heights closed their doors after many years of being the best record store in Birmingham. Owner Chuck has left to study and experience Native American Culture out west, and everyone can only wish him well. A new record store has already popped up down in South side called Next Records that supposedly has a full stock of rad stuff. There are plenty of great thrift stores in Birmingham, the best three probably being the Alabama thrift store in Alabaster, the Outlet on Cotton Avenue, and Thrift World at the tail end of the Bessemer Super Highway. The Fountain in Southside is still a big hangout on the weekends, as always, but gang violence has really put a damper on things over the past few years.

Huntsville's been having weekly shows of local bands, largely due to the efforts of Amy and her new Shadow Productions. Unfortunately, like all scenes the frequency has resulted in large numbers of people hanging out outside ....SKELETAL EARTH have recorded a few new songs at the same place that recorded their CD that's out in Europe. These songs should see their way onto a 7" EP and cassette sometime this summer or fall, they still belt out blasts of Die Kreuzen/C.O.C. influenced grindcore, they hope to do more extensive touring in the US, people should contact Travis at 126 Woodlawn/ Madison, AL 35758 for more info. RANDOM CONFLICT have recorded material for a full-length CD out this summer on Peer Pressure Productions. Their 7" EP is still available, and they also plan to invade the north sometime during the fall. Contact Bill at (205) 764-5163. HEADCAVE is the "biggest band in Huntsville"or at least that's what their bassist Doug will tell you. Big Am Rep/Subpop influenced stuff.

MONSTER GOD finally have a drummer and are playing live again, warped? Weird? Definitely intense and twisted, they hope to record sometime soon. (contact Donnie at 3712 Conger Ave/ Huntsville, AL 35805/ (205)881-5704). SPLIT DECISION are full-on hardcore citing their influences as Transcend, Billingsgate, etc so you know where that's at. They've only been playing about a year and have a large following around the state. (Frank Heath/ 10041 Co. Rd. 214/ Trinity, AL 35673/ (205) 350-4160. There's a big skate scene in Huntsville, as always, with some burly aqueducts and such. Skating used to be really cool statewide, but most local ordinances in the past five years have really worked to prohibit it anywhere, so make tracks if you spot pigs...

Tuscaloosa is home to the University of Alabama, which is the liberal arts college of Alabama, but the town has a really conservative air and overwhelming frat prescence. An actual town though, with lots of great restaurants (Tut's all-natural pizza on ths strip, City Cafe has great home-style plates of food for two or threee bucks, and Manna Grocery's vegetarian lunch from 11-3 is pricey but excellent...). Thrift Stores (A Goodwill and Salvation Army which surprisingly and uncharacteristicly well stocked and priced). Carl Otalora of WVUA-FM has really been working hard over the past few years to promote music there, on the radio with a hardcore show Tuesdays from 10pm-1am on FM 90.1 (for airplay/to send material write WVUA-fm/ PO Box 870152/ Tuscaloosa, AL 35487-0152.) He's also been booking shows at several area clubs, (205) 750-0539 (some 18 and up/21 and up, no sunday shows..) and had all sorts of bands pass through of late. The only band he reports making waves of late is the CUNNING RUNTS," who sound like a less abrasive Big Black"..

Other odd and ends around the state include MARGEMOBILE, from Dothan (named after one of the members mom's car,.... basically basic punk! so I hear!) The always surviving VOMIT SPOTS from Mobile, their *Nina-Haagen Daaz* 45 long sold out, but since they just toured the south maybe new material is on the way?

Know there's stuff I left out, and thanks to Carl, the Vomit Spots, Amy, Jeff Clark, Jennifer and everyone who contributed to this report. I don't have a permanent address, but people can send mail to 222 Green St/ Auburn, AL 36830 and it will be forwarded.

Thanks. -Ken-

Scene reports

Greetings from Atlanta "Y'all." I know its been a long time since anyone got off their asses and wrote a scene report so I figured that it was about time. The scene in Atlanta is probably a lot like other cities lots of bands and almost no clubs. I'll start out with the positive side of things and talk about bands. Atlanta has still got a lot of really great bands from many different genres. The scene runs the gamut from hardcore to oi! to grunge and some bands that have the new "Seattle" sound. Tons of these bands have seven inch records out so I'll do my best to supply you with the addresses.

In the hardcore section there are bands like CRISIS UNDER CONTROL and THE DIFFERENCE which are brand new and trying hard. SPINEY NORMAN is another well motivated band with a hard driving guitar sound. All of these bands have tapes out which you could be purchased by writing to the address of the next band. ACT OF FAITH is an excellent hardcore band who have a melodic and still hard hitting sound in the vein of old Bad Religion. They have a seven inch out which can be purchased for five dollars by writing to 3711 Fredrica Rd/ Duluth, GA 30136. Another great band that plays hardcore is COL BRUCE HAMPTON AND THE AQUARIUM RESUCE UNIT. What can you say about these guys? They're funny as shit!!! An all-girl hardcore band that have a completely crazy singer is called SCENE REAMER. They are really quite good and have a guitar sound reminiscent of the Stain. The DOLL SQUAD is an all-girl Ramones style punk band with a country and western singer they are also quite entertaining. They also have a seven inch out which could be purchased by writing to Katie at 1130 Euclid Ave/ Atlanta, GA 30307. SNATCH is another all girl punk band out with a seven inch. They are good and their EP can be purchased through Wuxtry Records at (404)329-0020.

TWO MINUTE HATE are a punk band with a Henry Rollins-esque singer with a very powerfull voice. Ex members of Condemned 84, Moonstomp, and The Glory have combined to form a new band called JACK THE LAD. The result of the combination is excellent and the band has a strong local following. They should have a seven inch record out soon.

GG ALLIN was living here for a while and he played several shows. At one he was beaten up by skinheads because he licked some bystander's crotch. He's pretty shocking for a southern town like Atlanta. His shows were pretty good and he did all the usual things like break bottles on his head and piss on the crowd and hit girls. It was funny. The ANTI HEROS have put out a new EP called *Election Day*. I'm an African American and I've never had any problems from these guys or any of the Atlanta oi crowd because they are not racist. Although oi is not my bag this new record is quite good and can be purchased for 5$ from 190 Hale Street/ Atlanta, GA 30307. Ex members of Rotten Gimmick have formed a new band called DROP CIRCUS. They played a Legalize Pot rally with the Black Crowes where there were over 60,000 people in attendance. They should have a well distributed album out soon. Ex Dead Elvis front man Jet Terror headlined at another rally here on June 27th. The Gay and Lesbian Pride rally drew 40,000 people from all over the South East. He also played that weekend at The Cove with quite a large draw. (bookings for the cove 404-875-2464) SCRAP is a Iggy and The Stooges type punk band who recently sold out a show at the Austin Ave Buffet (Bookings (404-524-9274). I can't say enough about these guys.

The TOMBSTONES have been doing good shows at the masquerade (bookings 404-577-8178) and are soon to be releasing a new record. BAD EGG SALAD are a grunge band who recently packed the new club Bamboo Luau (Bookings 404-636-9193) with the heavy metal band Slim Chance and the Convicts. Speed core band NIHILIST often plays at the Wreck Room (Bookings 404-874-8544) I hate to be rude but that club is cool but that band's singer has more saliva streaming from his mouth than words. Members of the Coolies have combined to form LYNRD SKINHEAD, a pretty funny group. Another terrible band is VOODOO PISTONS whose singer plays through a set and then he smashes a chair on the floor and then leaves the room crying after every performance. Ex singer of the great Bad Brains H.R. recently played at a new club called the Euclid Avenue Yacht Club (Bookings 404-688-2582 ask for Tom or Matt) as a solo act and it was a tremendous show. There is a general booking agency in Atlanta for our kind of music. It's called Connie Rose and Associates #(404-325-8521) The Diggers are a Gwar type band that often plays at a strip bar called the Clairmont Lounge (Bookings 404-874-4783) these guys are hilarious and they have often been seen drinking beer from the rump of an inflatable sheep on stage.

Now for the bad news. The Metroplex, Atlanta's legendary club for over six year, has been out of buisness for over a year now. In the midst of a intense legal battle with the city, the club "accedentally" burned to the ground and then the rest of the building was bulldozed down and carted off. It seems to me that having a punk club in the middle of a city where they are trying to cleanup downtown for the Olympics in 1996 is not what the mayor wanted and they deliberately set the place alight. I saw the Zero Boys, GBH, Angry Samoans, The Dead Boys, Agnostic Front, the Effigies, the UK Subs, The Bad Brains, The Dead Kenedies, MDC, DRI , Suicidal Tendencies, The Anti Heros, Moonstomp, Black Flag, The Circle Jerks, The Exploited, The Cromags, Verbal Assult, Nayked Raygun, Samhain and many other classic bands there. No one in this city will ever forget the great times they had there and the city goverment that took a shit on it. Kip Duvall, the ex guitarist of Neon Christ, was held for questioning in the drowning death of a underage frat boy who was last seen drinking in the Cotton Club. The city government pulled the liquor licsense of that club and the Point, which is owned by the same people. As a result, both clubs have gone out of buisness. It's quite apparent that the city is systematically trying to weed out the punk clubs in order to improve its image before the Olympics. There is also the element of business leaders that are trying to "clean up" the city in the form of The Little Five Points Business Association.

These money hungry store owners are not only trying to run out the clubs but they are also leading the fight to keep the confederate flag on our state flag. As an African American I can't tell you how angry it makes me to live here in this former slave state and have those bastards try to fight the popular movement to remove this symbol of oppression from our flag. Another bit of bad news is that three members of the nazi skinhead band THE GRAPES were arrested for beating up homeless people at the recent Ross Perot rally. What a way to fuck up the scene.

And so I come to an end of my first scene report. Atlanta has got lots of kids and ton of enthusiasm but many of the clubs are getting closed. Write me if you want or if there is anything I can do. Punk lives forever!!!!!!! Paul Kitchens/ PO Box 5234/ Atlanta, GA 30307.

P.S. there is also a local fanzine called *Tips For Buisnessmen and Perverts* issue #1 available at 646 Moreland Ave, Apt B/ Atlanta, GA 30307.

scene reports

Hey, welcome to another San Diego county scene report. A lot has been happening here and I'm sure that a lot more will happen this summer. This report was written from the perspective of someone who's under 21 years of age, has very little money to spend for door prices, and refuses to support any type of venue that exploits people for their money.

Because of this fact I will not talk about the bands that seem to only play at SOMA, Casbah, Winter's, Cracker's, etc. and I hope that I'm not going to get a lot of hate mail for this reason, like a lot of other San Diego scene reporters I know have in the past.

Anyway, new bands have been popping up everywhere, more shows have been happening regularly, and more different zines are being printed. I hope that this report will extend a little more than just focusing on the above aspects of bands, zines, and places for shows.

But, I might as well start off with the bands and some of the stuff they are putting out. SLOOG (featuring members of HEROIN) is still around and have recently put out a 7" on Vinyl Communications that is extremely sick and twisted, and highly recommended.

RICE are becoming more notorious each time they play and have just put out a 7" on Vinyl Communications that is a fine documentation of their mayhem.

A new TIT WRENCH 7" is out and is on the ever prolific label Vinyl Communications.

DRIVE LIKE JEHU (with ex members of PITCHFORK and NIGHT SOIL MAN) have a 7" out on Merge Records that is quite devastating. They will be touring across the country this summer, so be sure to see one of their shows, their music is fantastically insane.

WITH INTENT are a somewhat recent band that are very intense live and have a good sounding demo recorded. The guitarist/vocalist Jeff has done some great shows at his house. Contact them at 177 Bethune Way/ Chula Vista, CA 91911.

ONCELER are a band out of the Encinitas area and play an interesting form of raw energetic punk. You can reach them at: (619) 759-0495.

UNDERHAND are another band out of Encinitas and have an early 80's hardcore sound done very well.

STRUGGLE have a 7" out now on Ebullition, but haven't been playing any shows recently. Correspond at 5420 Gilbert Dr./ San Diego, CA 92103...

STILL BORN (a STRUGGLE side project) have broken up. Their singer is in a band called BOTULISM. Keep your eyes open out for a 7" on Mulch, Rop of RICE's label.

A lot of new bands are coming out of the east sector of San Diego, some of which include BROCOLI SHOESHINE, FORMERLY SCHLONG, GIVE, and CONVERTER. I hear there's been lots of backyard/garage type shows going on in that part of town...

SHORT LIVED have a new 7" out, get in touch with them at: PO Box 710456/ Santee, CA 92072.

CONTRA GUERRA play a unique mix of political folk and punk. Their lead singer/ guitarist Jackie used to sing for Bim Skala Bim before she moved to San Diego. A good band; give them a show: (619) 497-1751.

LOADER are deciding to call it quits. The drummer Ribald, the bassist Josh, and crazed singer Dustin are forming another band with Gun zine author Adam on guitar.

HEROIN will be leaving on a nationwide tour June 24th. To book a show with them call their vocalist Matt at (619) 476-0909. They are a band you do not want to miss.

It seems that END OF THE LINE might break up. They did a couple shows down here recently when their singer Cory (ex BRAIN TOURNIQUET) was back in town. They should have a 10" coming out on Ebullition as well as a song on a Vermiform compilation. Intense stuff indeed.

SNARK are a really good pop-punk type band from UCSD. They kind of remind me of the Avengers, maybe a little more poppier. It's a shame that they will be breaking up in the summer due to their drummer leaving town.

CRASH WORSHIP, one of the most berzerk, destructive bands to ever set foot in San Diego still exists, but can't seem to find a place to play. Their live shows are a must. Contact Simon at: PO Box 230404/ Encinitas, CA 92024.

JOHNY SUPERBAD AND THE BULLET CATCHERS feature a member of CRASH WORSHIP, Justinman of SLOOG, ex Fish Dive living-room menace Craig, and a slew of other weirdos. Their sound is something between Throbbing Gristle/Whitehouse and Tom Jones. Have them play on your front lawn: call John Goff at (619) 753-3472.

HOUSE OF SUFFERING are going through a temporary hiatus; their old vocalist Darryl is in jail for assault. It looks like they will continue with new vocalist Katon De Pena (ex Hirax, World Trust, Zed's Records) real soon.

P: JEFF W

UNBROKEN have a new singer, but I haven't seen them recently.

SUB SOCIETY have changed their name to WHACK and have a new vocalist and drummer.

Their old singer Stimy is in another band called INCH with ex HELICOPTER drummer and ex FORCED DOWN, ABYSS bassist Chris Pippin.

Oh yeah, sad note, HELICOPTER broke up due their bassist John Vernetti's death from cancer. He and the band will be missed.

KING WHEELIE claim to be members of Janes Addiction, Nirvana, Quiet Riot etc. and at their shows, they totally act like it, not even in a funny way.

THE DAIRY QUEEN SKINS are a band whose members have recently been terrorizing the San Diego scene. They have a demo out that you can get at PO Box 711962/ San Diego, CA 92171.

NAPO play nice grungy noise and feature ex HESCHER vocalist Scott whose phone number is (619) 463-9555.

CROSSED OUT still play shows every now and then. You can get their great 7" which is a cyclone of furious angst through Slap A Ham records. Say hi to them at PO Box 230295/Encinitas, CA 92023.

Other new bands that are around playing shows include PIETIST CLAN, SHINDIG, CLAYFACE, HEMLOCK, RADIO WENDY, DRIP TANK, RIG, CUSTOM FLOOR (have a 7" out), POWER DRESSER, and CRANIAL VACANCY just to name a couple.

A.R.A. (Anti Racist Action) of San Diego is still around having meetings once in a while and will be doing a double 7" compilation featuring STRUGGLE, RICE, SEWERCIDE, and TIT WRENCH just to name a couple bands.

Here are a couple places where I have seen a lot of shows taking place.

The Che Cafe is a venue run by a collective system of people. Anyone can get involved and help out. This place also serves some really good veg type food. Shows happen there about every weekend. During the week all kinds of other interesting events occur such as films, lectures, all you can eat feasts, lesbian/gay meetings, and other interesting events. Right now in the summer the Che Cafe is cooling off on shows and events temporarily after a fierce legal battle with the police trying to shut the place down. It seems that the summer is pretty much booked up, but still feel free to call at (619) 534-2311.

Cafe Chabalaba is another neat place that is a coffee shop and has been doing FREE shows every weekend.

There are hall shows that happen once or twice a month some of them occurring at El Centro de Cultural de la Raza in Balboa Park and some others at various halls in El Cajon.

Other shows that happen once a month are ones at various studios and practice spaces which are advertised through word of mouth.

Some of the zines that have been spilling out of San Diego include *Men's Fleece* (which gained a lot of controversy from the local "P.C." type people), *Go Kids*, *Noggin*, *Blanket*, *Poor As Fuck*, *39* (always free), *Exactly*, *Sewage*, *Run Bastard Run* (also free), *Genetic Disorder* (tons of band interviews and free), *Neaptide*, *Gun* (free), *Kitty Zine* (free), *Urine Transfusion*, *Rotortiller* (interesting homo-erotic zine), *P.S. Fuk You*, and the long time running *Troll*. If you want some of the addresses for these zines, write the address at the end of this report.

As for "hang out places" in San Diego there aren't any really, except for people's dwellings. One of them was the Fish Dive which is no longer).

Some decent record stores around here include Lou's, Off the Record, and Slash and Crash.

There are also some cool radio shows that are broadcasted down here. One of which includes "Karen's Hardcore Show" on KCR 98.9 Cable FM (96.1 Southwestern cable) from 8pm to 10pm on Mondays. Karen has been doing this show for quite a while and plays an amazing selection of the above. The request line is (619) 594-6982.

Another excellent radio show is entitled "Hardcore, Punk, Etc." which features a brilliant selection of the mentioned music along with some thoughtful talk. You can hear this program in the late afternoon from 2pm to 5pm on KSDT 95.7 Cable and make requests at (619) 534-KSDT.

Hrrmmlgeesh, this looks like the end of this scene report. Feel free to write me about anything c/o my friend Adam at the Hardcore, Punk, etc. Show/ KSDT/ UCSD/ B-015/ La Jolla, CA 92093.

Thanks, Harold.

Scene reports

Hello and welcome to another scene report on what's going on in Portugal. Since our last scene report, that we've done some months ago, a lot of new events happened around here.

Concerning alternative record stores here in Lisbon, we have some worth talking about. Torpedo is for sure our best HC/punk record store, there we can find all kind of stuff related with the scene like magazines, fanzines, t-shirts, records, bootlegs, demo-tapes, etc. and everything in a low price (seeing from the average prices of other record stores). Bimotor sells also some HC/punk records and other stuff but it's more a Death/Thrash metal record store that sells music at a very high price and so not much people involved with the scene goes there to buy their stuffl! Sonhos Pop is a small but cool record store that sells some HC records, books and t-shirts at a low price and where everyone can spend a good time listening to some good music. Palladium is also a good record store where everyone can find all kinds of Portuguese music and lots of good HC/punk and altemative music at a very low price also. The only problem in this shop (in our opinion) is the lack of alternative literature. Soldiers is a store that sells military and survival acessoriees. But don't buy nothing there! This store is owned by a bonehead and his father is founder of the Portuguese National Front, in the mould of the French one; alas, this bloke and Le Pen are personal friends.

But here in Lisbon all skins aren't fascist/rascist. The true ones are here too and they're folmding a S.H.A.R.P. chapter. S.H.A.R.P. groups please write your advices to Joao Miguel/ Estrada De Benfica 232, SD/ 1500 Lisboa/ Portugal .

Concerning cool places to eat, we can't say that there's much alternative to the normal and typical food here. There's some very good vegetarian restaurants in Lisbon like Celeiro in the center of Lisbon near Rossio Square), where you can buy all kinds of vegetarian food to take home and you have also a restaurant where you can eat excellent food at a very low price!! Besides Celeiro and all the other usual vegetarian restaurants there's also P.S.R., a place where you can eat Indian food during the week and on weekends is a place where lots of people in the punk scene meet to drink some beer, see some gigs and listen to music. In Bairro Alto (the old part of Lisbon) there's also some clubs and bars where the punk scene meets every night; the places are Gingao, Aviao, Danubio AzulL, Esteves, etc. In these places everyone feels like at home, great music, lots of cool people, drinks and of course very fun nights!

But in the poltical front, youths have been very restless. On one hand, the high school students have demonstrated against P.G.A.. P.G.A. stands for Prova Geral de Acesso (General Access Exam) and is a test of general culture and writing expression that candidates to an university courses have to pass through. The problem is that it is too subjective: how to classify objectively such things as "general culture", etc? Anyway, the demonstrations forced the government to dismiss the Education Minister and to put an end to P.G.A.. From now on, the access to university will be judged exclusively by high school work and a specific exam (concerning the course of choice). Happy ending.

And on the other hand, the university students haven't been passive. And this because the government wants to raise university fees 2000% (from 2.500 escudos a year to 50.000 escudos a year. 15o escudos=1 US dollar) The ridiculousness is that the Portuguese Constitution explicity states that education should be progressively gratuitous! So, the students have vigoursly reacted with the occupation of canteens in three massive demonstrations. But the govermnent didn't quit, so in the next elective year no one will pay the fees. Boycott!

Talking now about the latest news about what happened in the music scene, CENSURADOS (for sure our most well-known hardcore/punk band) has just released their second LP called *Confusao* on the independent label El Tatu Records. At this moment, the band finished a very successful tour through Portugal and is now preparing itself for a tour in Europe to promote their second album.

As well as CENSURADOS, CORROSAO CAOTICA is also a band on their peak of popularity. After their successful demo tape and small tour in Portugal, the band has now released their first single on the independent label Slime Records and is now working to hit. the road in August for a tour in Europe.

Besides these two bands, that we have already talked about in our last scene report, there's also some new good bands getting known around our hardcore/punk scene. The bands we are refering to, are:

ATENTADO. They come from Lisbon and we can say that they are the Portuguese answer to bands like Doom, E.N.T., and old Discharge. The band is now preparing itself to record an EP on our label (Slime Records) and a split EP with a Fnnish band called Selfish on a label in Finland.

GILBERT'S FEED. A cool skatecore band also from Lisbon. They have already released a demo tape with four songs of good melodic hardcore and with an excellent sound quality. Their lyrics are in English and deal a lot with girls, beer, parties and of course ... skatel The band doesn't play often arolmd here but when they play the really do it good.

CIRROSE. This band comes from Mem-Martins and they play excellent hardcore with punk influeuces. On their lyrics they talk about lots of different subjects like politics, war, religion and racism. They play often in Lisbon and their shows are really wild. Their first demo tape should be out very soon.

FART. They come from Benfica and they play great punk music with a bit of American hardcore. FART is a very political band and so they play very often with bands like TROPA MORTA, GORROSAO CAOTICA and PAPO SECO. This band doesn't have have yet any record or demo tape out but they really kick ass when they play live.

INKISICAO. This is a punk band from Aveiro. The hand is now recording a demo tape that should be out by the time you read these lines. Until this moment they haven't been given the chance to play in Lisbon or in the south of Portugal so their shows are usually in the north. We never saw them live but people who have seen them told us that they're great on stage.

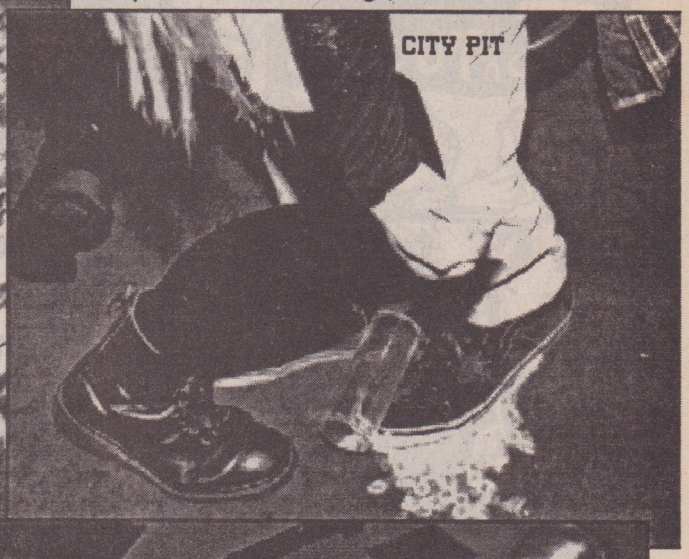
PAPO SECO. They come from Amadora and they combine Portuguese punk with American hardcore. They are planning to record their first demo tape real soon which is anxiously awaited by everybody in the scene.

X-ACTO. A straight edge band from Sintra. Their lyrics deal with animal/human rights, drug problems, et.c. They're going to release an EP soon.

Concerning venues, nothing new happened on this matter in Lisbon; Johnny Guitar is still doing regular gigs for Portuguese bands, and Zona Mais does occasional gigs for foreign hardcore bands. Besides these two venues there are lots of people (like us) who organize gigs in other clubs.

For more info/ gigs in Portugal, *Unidade* fanzine, etc, write to:
Slime Records/ Apartado 1789/ 1017 Lisboa Codex/ Portugal

Scene reports



San Francisco- Hey, this is Christeen and when offered the job of MRR scene reporter, of course I jumped at the chance because I.... 1) love spending an hour every morning keeping the "Erase" company in business, drawing ugly white circles over my 2 hour sleep bags... 2) love spending my hard-earned cash on strangers that allegedly are "in a band", hopefully a local one... 3) love trying to focus my camera after 3 Stoli/limes with some fuck perched on my shoulder aiming for the pit, even if it is 18 ft away... 4) love trying to explain to my very conservative boss that, "No, I don't have an abusive lover. I got these bruises having fun."

In short, there are a lot of reasons why you too would want to be an SF scene reporter! The bottom line though, is that if you (SF bands, happening zines, hangouts, etc) don't send me stuff on dates, labels, etc, that leaves me more of my boring life that you get to hear about instead of yours! So write me c/o MRR or call (415)681-1360. Here goes...

Anyone that checked out Cynthia's big 30th birthday party at Danceground on Divisadero knows that our eardrums will never be the same again. This space masquerades as a modern dance studio during the day but sometimes rents out at night and they're pretty cool as long as nothing gets destroyed (which eliminates half the people I know.....) Anyway, everyone there maintained pretty well what with "Doorbell Dave" (Ex Users) playing host all night—— Yeah this is the same Dave who played host several years back to Black Flag along with his buddies from Capitol Punishment only it was one of those wild nights when Henry ended up sleeping under the kitchen table.....you've all been there!!!!!!!!

This was the kinda last minute fiasco that turned from a 20 to 30 person gig to about 80 to 90 of our "closest friends", 2 kegs and 2 very loud lewd and obnoxious but great bands——— The sweat, grime and grease was thick—— and, of course, I loved every minute of it.

South City's SUPERCHARGER (yes, this is the same SUPERCHARGER that got spray-painted by a crazed derelict ....rumored to be a member of the MUMMIES in one of those "moods of theirs.... eeeeeee .....now we're having fun kiddies..... on the ceiling at Brave New World.) Anyway, they played and they were fast furious and a ton o fun. Plus they have released a 7" single by Trent Ruane (Ex MUMMIES/PHANTOM SURFERS) next month... actually by the time u guys get around to reading this slop it'll be out and hopefully playing loudly as u thumb thru ur new issue of MRR!!!! Seriously, these guys are just hella nice guys and besides they make a great drink!!!!

Speaking of hanging out at the bar, Mike Lucas (PHANTOM SURFERS) tells me their 2nd album (on Estrus, first was on Norton) should be due out September———*The Phantom Surfers Play the Big Screen Spectaculars*—— Look for their last single out on Sympathy for the Record Industry "Unknown Museum Stomp/Andalusia" and a 7" anthology *Fuck You Spaceman* (Anti-Star Trek Comp) on Planet Pimp Records, out now.... By the way, Mike, that tequila-vodka concoction was god-awful, especially the next day.... I don't know why I insisted on two... stick to music and leave the bar to me!

Ran into Tina (TRASHWOMEN) at Haight Beauty Supply and she told me her and her band are label shopping (Are u listening?????) possibly for a release this winter. She pretty much blew me away when she told me she's only been playing drums since December as she fuckin pumps! I guess there's hope for me yet.... If u guys are in town they're kinda like The Cramps on speed.... they did a killer set along with The Monomen at the Chameleon on July 18th.

BLISTER will be touring in Texas at the hottest possible time in August... I think they do some type of music fest down there around there that time of year.

Also Iowa Beef Experience records a full length at the Razors Edge in the City on Aug 17 thru the 21st.

Speaking of Rave Records, which is now operating out of SF, Antiseen will have a release out soon with Jack Endino from Seattle..... I seem to see Todd at Brave New World all the time.... By the way Todd does that t-shirt ever get washed???

While we're on the subject of Brave New World, is this the hottest club around right now or what? Ok, the Kennel's great, the

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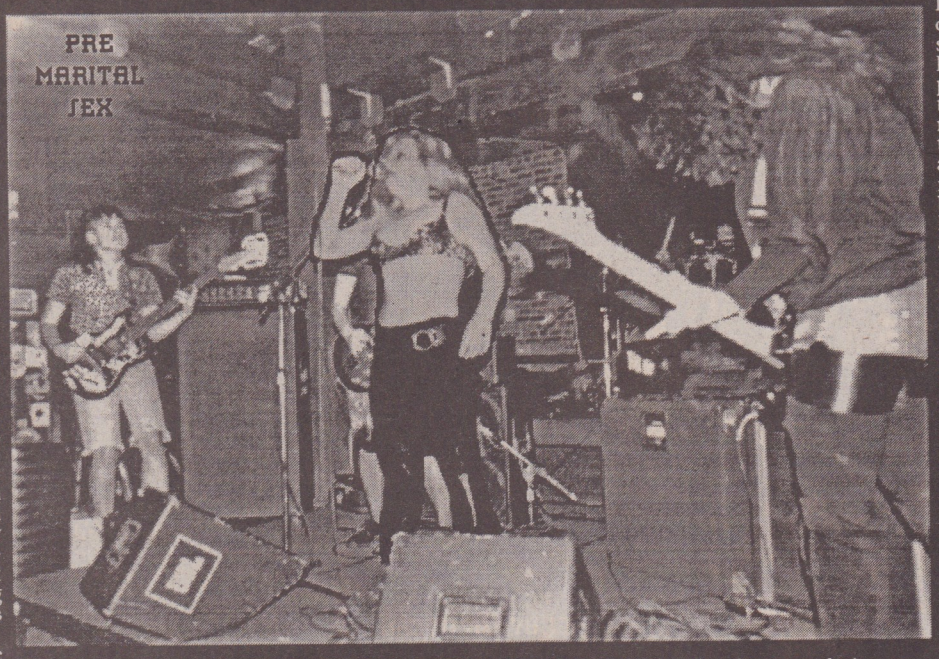
Chameleon's great, but I mean this club is 4 fuck'in blocks from my house and it's lacking in what most of the clubs in the Haight are inundated with these days...ATTITUDE.!!! The last couple of months have been bringing bands like the Gits, the Muffs, Jeff Dahl and ex Lazy Cowgirls, Cheater Slicks.....(oh yeah, this is the show I ran into a bus packed with grannies from Reno on the way to)..... hey but the show was even more exciting than that!!!!!!! Oh yeah.... anyway this club is fuck'in hap'nin and if ur in town, Monday and Tuesday's seem to be cool nights to go, at least of late. Also, if u guys haven't been into Brave New World in the last month you've missed the brand spankin' new stage, lights and sound system. Supposedly this club is going thru major renovation, now that it no longer is up for sale and is in the hands of people who really seem to give a shit about the future of it. Anyway, it's nice to walk into a place where you're not blinded by neon or cute suburbanites in their new Macy's "faux punk" attire. What can I say— this is a place where you can pretty much shoot the shit with the Ax Murderer downing his fourth beer after a hard day's kill or just mingle with a CE-LE-BRI-TY such as Mike Myers (*Wayne's World*), who caught the Gits/STRAWMAN/J CHURCH show there in July.

Speaking of J CHURCH, that publicity seeking hound Lance seems to be everywhere the cameras are. Did u guys catch him in his CRINGER mode on a photo on some wall in *Bill and Ted's Bogus Journey*? Check it out! Speaking of them, they've got Spinal Tap up the ass lately with their latest drummer breaking his arm skateboarding... Adam of JAWBREAKER has been recruited to record their track for Lance's *Mission* comp EP. And JAWBREAKER themselves are headed out for a US/Europe tour, so help keep them from starving to death and go to their show dammit!!!.....they're giving up their apartment and putting everything into storage to pull this off.



Another place opening up for shows again via the grapevine is Klub Komotion. This space pretty much caters to anyone and everything not just thrash but the people running it are amiable and pretty cool.

Went to my first show at Studio 4 last month to see Lance's band (there's that name again!) J CHURCH and Tommy Strange's (ex-FORETHOUGHT, SWOLLEN BOSS TOAD) new lineup STRAWMAN, whose band kicks butt, but may I make a suggestion here folks??? I mean, I know I'm supposed to be all into the community spirit of things and all that crap but can we please get a door on the fuck'in head here?? Even a piece of curtain that actually covers the bathroom entrance— Shit I'll break down and sew one (and u know I'm desperate now) if it's that big a deal. I mean, I'm not the shy type but jeez, have you ever tried to pull down a 1 piece body suit so that you're totally naked and totally freezing and then you have to keep from getting piss all over this thing which is now wrapped around your ankles and then —you realize— gee there's no door on this toilet either—— and the people that were making small talk with the bands are now making small talk with you. It's a hell of a way to meet people, but gosh Studio 4, I think I'll cut myself off after the 1st beer next time so I can avoid all the "camaraderie" in the bathroom. A "plus" to the whole affair, however, is that you get to hear every song uninterrupted at maximum volume so its kinda like the "Full Metal Jackoff Experience".

Ok, so I got a little winded on that tangent.....let's see—clubs, venues, etc.... Oh yeah.....

CW on Folsom is doing free shows again on Tuesday nights which is just about when I'm tipping my jeans upside down and praying for some sort of metal to drop out. This is usually the night I'm resigned to eating Spaghetti-o's and watching some bad re-run of *Hunter* for the 50th time (Let's count how many body parts get blown away in the first 5 minutes of this night's episode!!) Anyway, if you can tear yourself away, CW should provide some welcome relief.

The Woman's Center on 18th Street is doing sporadic shows now— I caught the Hardcore Benefit for Abortion Rights (a right I never knew was endangered until this year— oh sure George I wanna grow up and raise a kid just like you— a good argument for abortion if ever there was one!) Anyway this show featured SF's TRIBE 8, SPITBOY, JAWBREAKER, J CHURCH, GARGOYLES and SCHLONG (ya gotta love a band with a name like that). Nancy, Joyce and Keith from NWROC (National Woman's Rights Organizing Coalition) put this barrage of bands together to raise money to send some people down to Baton Rouge, LA to defend the abortion clinics against terrorists like Operation Rescue and the Klan. I felt right at home in my "Fuck to Come, Not to Conceive" T shirt, courtesy of NWROC—the atmosphere was good and although I wanted some of the music to be a bit faster than was evidenced, the mood made me feel strong and defiant and I was ready to kick some fascist's ass by the end of the night. I have to say I loved TRIBE 8—I had never seen them before— These gals play well and play fun and Leslie's guitar had everyone's head gyrating in unison (while I kept trying to set the damn shutter speed on my camera so that we all wouldn't look like one big blur (I halfway succeeded on this one ....see, you too can be a MRR scene reporter!!) Anyway it turned out to be a pretty darn tooting shit kicking gut wretching girls night out! By the way TRIBE 8 just released an EP and are also on a 7" EP compilation called *There's a Dyke in the Pit* on Harp with 7 Year Bitch, Bikini Kill and Lucy Stoners. Get them!

Speaking of fun (again), I mossied on over to Epicenter for an unannounced gig (I love these "unannounced" gigs where you run into 60 or 70 other people who aren't supposed to know about it either). Anyway, I trucked on over after spending the day bargaining for a flash for this ######%!!!!!!!!! camera of mine and spending $40.00 for a $5.00 piece of junk that doesn't work. Anyway after this wonderful "bargain" I walk into Epicenter and who's being the "Hostess with the Mostest" — why "Tim" —autographing copies of his new book "Why I Love Heavy Metal" .....Ho Ho Ho.... Thousands of comedians out of work and you get stuck with me..... Mike Millett had booked Madison Wisconsin's Naked Aggression for the night along with an impromptu pot luck dinner which was excellent by the way.....

Naked Aggression is awesome—fast furious loud and with an attitude to boot—but the kind I wish I had more of. These guys make you wantta organize a new "March on Washington" plus they play great punk thrash shit— I was surprised there was no pit—it would've been funny to see some bloke go flying into the hummus.

Maximum Mike (ex-A.P.P.L.E.) Millett (who worked on the Gits last 7") impromptu band opened up (along with some of our friends from Epicenter), and they were pretty good, considering they had just formed that night (rumor has it for the free food...). All and all it was a night of good music, good eats, good beer (well ok, I may have had a hand in that ....) and a good time.

Besides some great shows around here there seem to also be a lot of zines popping up everytime I go anywhere lately. At the Women's Building in July I ran into a really nice guy named "Phoenix" (I swear to god it's his real name, it's one of those names that only happen in California... actually if you're gonna have a kid "Phoenix" is not a bad name to give him...) Anyway, he's just moved up here from Santa Barbara and he's brought with him this zine called *Unclean* which he says he's gonna start publishing across the Bay in Berkeley as soon as he finds a place to live ...I don't know how he even keeps this zine together while living on the streets since someone like me who's not has a hard enough time just matching socks in the morning. I see he's even managed to scatter a couple of copies around Epicenter too. I dunno where this guy gets all his energy but I'm sure glad he's decided to spread some of it around here. This zine's got great reviews, (check out Dahmer's Icebox!), poetry, stories, band photos and pretty much everything you always wanted in a zine but were afraid to ask. The problem is that since there is no central place to send stuff to since Phoenix is homeless you'll have to brace yourself for another exciting column of mine to get an address. Keep in touch.

Another kindda cool rag to check out now is John Lyon's *Reality Control*? which I found in my mail the other day. This is up front, unbiased interesting shit—music, reviews, musings about how fucked up we are, and some great road trip tidbits—the kind you wantta read over and over again (actually the kind you'd wantta go on if you had any gas money.....) John seems pretty open to submissions of any and all of your ideas as he's

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just arrived in SF too (does anyone actually give birth here or what??) Anyway, u can send him your latest brain storms ..Write: Reality Control?/ 923 Post St/ SF, CA 94109. For copies send 75 cents as he's gotta pay printing and postage and maybe a buck or two since all the $ is outta pocket for this zine. *Unclean* and *Reality Control?* are also into "you scratch my back I'll scratch yours" so you could also trade and barter with them if cash is a problem.

Gearhead Magazine is the brainchild of longtime MRR staff member Mike LaVella (Who?). Issue 1 features interviews with the Didjits and Slug and has articles about lots of Hot Rod related stuff ...sort of a west coast counterpart to Chicago's *Speed Kills*. Issue #2 will feature an extensive Gas Huffer interview (Yes!!!@!) and flexidisc. Send stuff to: Gearhead/ PO Box 421219/ SF, CA 94142.

Well gee what other dirt is happening around here??..

....If you haven't already heard VICTIMS FAMILY is officially deceased. Alternative Tentacles confirms that *The Germ* will be their last release and they have no plans for anything in the future. The Europe tour seemed to only accentuate earlier tensions between the members— Ralph's supposedly heading up to Rosa or more appropriately, Petaluma, or may have relocated back by the time u guys read this. Hey, who can say if there might be a new band in the works by the end of the year..... Let's keep our fingers crossed.

ALL PICS BY CHRISTEEN EXCEPT PMS BY NICOLE

VANILLA WHORES and Peeping John have also bit the dust which I found out en route to their show....duhhh..

THE MELVINS are releasing 3 solo 12" EP's (and a following LP) which should be out anytime and probably are by the time u read this. Joe is outta the band, and they're about to wander out of my column for the rest of my life cuz rumor has it they're going big time to a major. Lori is back in the band now, too. By the way they played the Great American Music Hall on Saturday August 2 and the chandeliers will never be the same again ...as always they rocked big time ....hopefully all this stardom won't go to their heads ...the music is certainly sounding better than ever so we can cross our fingers that these kids won't regress the way some of our friends have once they get their first big paycheck ....

Dave and MDC family were drinking real Vodka gimlets for awhile there .....they're back from rocking the Russians and I better get more than just one of those T shirts that says "I went to Moscow and all I got was this stupid T shirt! " (Probably made in America too, that's the kicker.....) Anyway I can't wait to shoot the shit with those guys ....

STAR PIMP is due to release a 7" single anyday and hopefully I'll finally get to catch these guys at Studio 4 (and no I won't be drinking beer that night!)

GOOD GRIEF, (w/Harry ex-CRINGER) have released an EP and are off to the Northwest to do Mudhoney covers (just kidding!). Actually, hopefully they'll be back with some good dirt.

Hey, and what's up with DUH? I'm glad u knuckleheads finally asked .....They're gonna be issuing this cool picture disc (Sept/ Oct) which is gonna be a double live album so I can't wait to add that to my collection (along with my Archies albums that someone swore to me would be worth thousands of dollars someday). Anyway, I keep hearing about these guys all the time so it'll be nice when they play a show here so I can finally get my ass outta here and see them.

Saw PRE MARITAL SEX, an all-female 'sex'tet that moved here from Santa Somethingorother in SoCal. Raw garage punk with humor and attitude, they've dropped the X-Ray Spex saxophone routine in favor of multiple guitars and organ. A new tape of theirs is available (reviewed this issue). That show took place at Morty's, a bar in North Beach near the old Mab (and similar in layout), more known for metal shows and biker dudes, but the atmosphere this day was punk and cool. Playing with PMS was Long Beach's Red Aunts and the Humpers who are two of the most happening California bands right now. (Notice how we San Franciscans always seem to smuggishly say "Well, we're from Northern California not Southern California" until it suits our purpose and then when we hearsome great kickass band from somewhere in the state other than here we go "Oh yeah, they're from California..." as if we can all of a sudden take credit or something!!) Anyway, these 3 bands were amongst my favorite shows this month and you'd be doing yourself a big favor to check em out.

And speaking of checking out, here's a couple of club numbers for you to check out: Bottom of the Hill/ 415-626-4453, Brave New World/ 415-563-7288, Chameleon/ 415-821-1891, CW (Covered Wagon)/ 415-974-1585, Kennel Club/ 415-864-7040, Klub Kommotion/ 415-648-4923, Morty's/ 415-558-8824.

STEEL POLE BATH TUB is recording a new album over at CD Studios but Tom at Boner says it's unknown as to a release date —Hopefully this scene report isn't so god damn dated so that all of this isn't old news by the time you fucks get around to reading it. They're supposedly touring Arizona and Texas so I can't wait to hear some great stories about that trip (I remember driving thru Texas two years ago and there's these signs all over that say "Drive Friendly!" interspaced with "Don't Mess With Texas". Isn't this a contradiction in terms???)

Speaking of Texas, those good old boys Jesus Lizard were in San Francisco at the Kennel last month and they were punk as fuck. We seem to always get accused of peace love and tie dye out here but let me tell u this crowd was fit to be tied. Don't even get near this pit unless you're prepared to spend the rest of your year in traction and the rest of the night covered in puke. By the middle of the set I counted: 1. dislocated wrist 2. industrial strength black eyes and 3. a scantily clad young thang" missing part of her front tooth (I wondered what poor fuck's forehead it was now embedded in). So don't make the mistake of equating hugging trees with timidness around here or you may be in for an quite a surprise. SF FUCKIN ROCKS!

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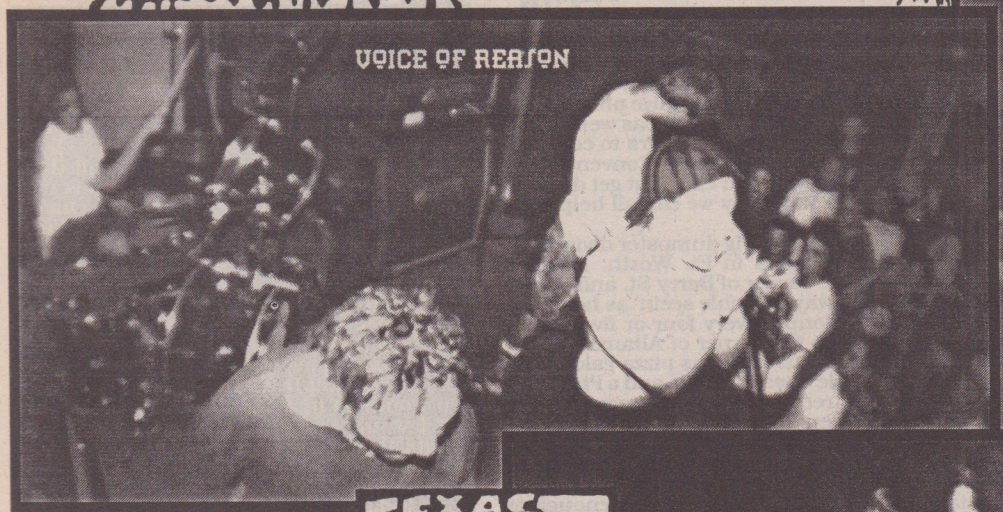

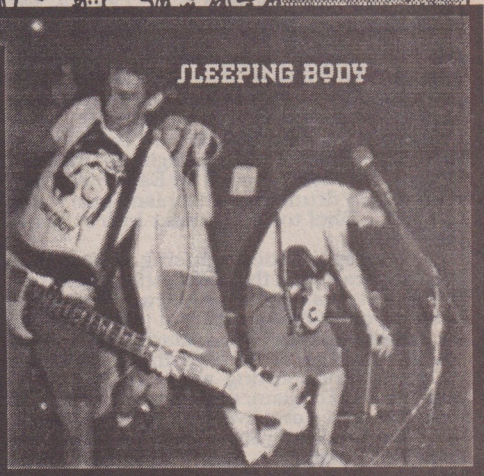

From Fort Worth and Dallas, Texas hiya. I pick up MRR every once in a while and in most issues there is an absence of scene reports from Texas. This time, we've voluntarily taken it upon ourselves to report what's going on down here in and around the hardcore scene. East Street Theatre (formerly Slipped Disk, then Commonground) has gone through a complete overhaul and is now, believe it or not, an excellent place for out of town bands to play. It is now volunteer run and is a non-profit club run by the people for the people. Club meetings are held on the first Sunday of each month along with reparations and sometimes food. Bands wanting a place to play in Dallas, call East Street Theatre at (214) 637-4404, or for Fort Worth shows, call (817) 346-8463. If you live in this area, call either number or write to Begin Again at 208 E. Mason/ Ft. Worth, TX 76110.

Two of the most promising local bands will be heading out on tour at the end of the summer. SLEEPING BODY and VOICE OF REASON both have plans to tour different areas of the U.S. VOICE OF REASON is a heavy, fast to slow type band, vaguely similar to Downcast. Straight-forward lyrics with topics ranging from abortion to animal rights definitely worth your time. To get in touch with them, write to the Begin Again address. As far as SLEEPING BODY goes, they're okay. It's been said that you haven't experienced hardcore music until you've seen these guys play. They've been compared musically to Swiz and Born Against on numerous occasions. Lyrically, they are very politically thought-provoking as well as inspirational. As human beings, they're a great lot. It's funny to listen to them argue. I personally think they're on the cutting edge of P.C. Core. You can reach them at (817) 346-8463 or 5704 Wharton/ Ft. Worth,TX 76133.

Other bands who deserve mentioning... SUICIETY. Ft. Worth's heavy version of Rites of Spring, famous around here for their emotional live shows, and thick, raw grooves seem to be our latest band casualty. The only thing I regret as I'm sure they do is the fact that they never toured. But if anything I've said regarding them has interested you, you may still be able to get their demo for three bucks. Write SUICIETY at 208 E. Mason/ FW, TX 76110. PSST, a completely new four-piece played their first show in FW on July 23rd. They were totally emotive, with meaningful, inspirational lyrics that I felt entranced in. I'm not sure how long they'll last, but if they disappeared, I'd feel a great loss. Their address is 2903 Galemeadow/ FW, TX 76133. Last week, a band from Amarillo, CAPITAL GAIN came down to play with Vex. They are totally inspiring, especially since they are all relatively young. It's good to see younger people making themselves productive rather than just showing up at shows. They had powerful vox which laid over a heavy, hard, somewhat VOICE OF REASON. Veering from what seems to be the norm, there's 3rd WHEEL. They have a nice, groovy, poppy(as in bass), sporadic bursts of energy, uh, set. They lyrically deal with "the current state of politics in the U.S.", the fear of going to war, plus a few love tunes.

Other bands that keep our lovely scene alive and diverse are DIVERGENTS, who play a raw and powerful form of hardcore. They have recently left for a small tour, so perhaps you've seen them. They have a 7" out on Scratched Records (PO Box 800867/ Dallas,TX 75380-0867). SCHICK, who play fun, bouncy punk rock. These guys play a lot and do a lot for the scene. They deserve your support and be contacted through the BEGIN AGAIN address. INSPECTOR VEGETABLE is pretty much geekcore that's really fun. I don't know any way to get ahold of them, but if you get the chance to check them out. SPEW is a total noisy, emotional output band famous for their 7 minute sets. I've heard there's a demo in the works. Contact them at BEGIN AGAIN. CAULK is a really heavy, grungy band from Denton. They're great live with not as much hair as you'd expect. Get their demo at 1709 W. Oak St/ Denton,TX 76201. There are plenty more bands, these are just a few.

There's some cool DIY labels around too like Selfless (Voice of Reason, Zero Boys, etc.)

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2157 Pueblo Dr/ Garland, TX 74040. Staplegun (R.E.M. Tribute) P.O. Box 867262/ Plano, TX 75086. Scratched Records (Divergants, Refractory Period) PO Box 800867/ Dallas, TX 75380-0867. Mind Control (Subvert, Antischism) Contact Begin Again. Scott Cooper, who books bands for Easy Street and used to play drums in Antischism, also wants to start a label too so contact him at (214)-637-4404.

A recent political uprising in the area is one that deals with the obliteration of clothes, not as a status symbol or just another in the long line of human waste, but just to proficiate nudeness. Don't be too alarmed when you roll in to Dallas, or Fort Worth, to see naked pit protesters sporting what they've got to denounce machoism, and ultimately, to provoke thought. Long live Texas Nude Core.

Original literature is alive! *Positron* comes to mind first. Sean Capone compiles this one all by his lonesome. The first two issues have had some outstanding interviews to the likes of Sam MacPhaeters (and all of Born Against in the first issue), Jawbreaker, Downcast, Desiderata, and he, well, more than touches on such issues as alternative media, virtual reality, homosexuality, great anti-nationalism writings, plus plenty of beer, tits, flags, hot dogs, white people, guns, and photos of Nolan Ryan. Sean will be moving to Chicago in September, but issue two is available through the Begin Again address. *New Found Friend* is a zine of personal anecdotes and cheap five-and-dime laughs. The future is uncertain, but David Friend and Shelly Sleestax will be heading out on a new adventure, documented of course, and will be putting something out in the future.

Linc-O, who has done one issue of *Soulfull*, has been working for about the past year on issue two, so if your interested write Begin Again. Linc is pretty much keeping the details of the next issue a secret, so... On the more poetic side, there's *Of Life vAnd Love*. Chad Body did, and will do in the future, this journal of poetry, dealing with, you guessed it, life and love. He did a great job, I think, and he would like contributions, in any form(not just poetry), from now on. Send shit to *Of Life And Love* c/o Begin Again.

Outside of bands, the Begin Again Collective, based in Ft. Worth, is striving to get on its feet. It's goals are to create as well as publicize progressive events in the Dallas/Ft. Worth area. Right now, it's hard because most of the contributors are in bands gearing up for tour. Look for Begin Again in the future.

One thing I'm very proud of is the shows we've put on in Ft. Worth (a completely all-ages, truly alternative venue-less city). One house show in May and a Dance Studio show in July both drew around 125 people. They brought back promise, for me at least, that there is some hope in this godforsaken place.

Beginning the week of August 15 (Saturday) with a free outdoor show put on by Earth First, there will be massive protests, an established autonomous zone, as well as festivals, potlucks, and barter fairs to counteract the Republican National Convention in Houston. By now, if you can, just get down to Houston, and hopefully we can all help each other.

For those who dig dumpster divin' here are some hip spots in Ft. Worth. Dunkin' Donuts on the corner of Berry St. and Forest Park St. is always reliable seein' as how they throw away donuts every four or five hours. CiCi's Pizza on the corner of Altamesa Blvd. and McCart St. usually has pizza galore and there is a Little Caesar's Pizza and a Pizza Hut just up the street if you're still hungry. On the corner of Hulen St. and South Dr. is a Harrigan's, a real yuppy place that throws away full bags of cheese rolls. Just up the alley at Jason's Deli you can find many 1 lb. baked taters still in the foil, if your brave enough to rummage through their putrid trash. I could go on but I'm sure you can find plenty on your own, so just get out there and start divin'. If anyone knows of good Dumpsters in Dallas, please write to Gumshine c/o Begin Again/ 208 E. Mason/ Ft. Worth, TX 76110.

One thing that needs to be touched is what has been going on down here with the club scene. There have been many so-called hardcore or alternative bands coming through Dallas who for some unknown reason insist on playing at the non-hardcore supporting, non-all-ages, capitalistic clubs (only here to make a profit off unsuspecting idiot half-ass wanna be rockstars). For those hardcore bands who wish to play in Dallas please save your time by not playing at or supporting these corporations: Trees (Go to Hell) and Club Clearview (Go to Hell and back). Bands who are notorious for not giving a damn are Jawbox, Holy Rollers, Shudder to Think, Tad, L7, and Helmet just to name a few. Please support Dallas's only truly alternative club, East Street Theatre/ 3430 Irving Blvd/ Dallas, TX.

Thanks to a lot of cool out of town bands. We've had a shit load of road shows and cool memories. Here is some of the cool bands that have played recently: Econocrist, Spitboy, Paxston Quiggly, Heroin, Sunspring, Demise, Born Against (a while back actually), Slide, Vex, Subsanity, Assuck, and Hellnation.

Also from the writers of this scene report, Hello to Forest, Betsy, Monica, and Dan who we met in New Orleans on the fourth of July. Safe travels and we hope you're okay, we love you! That's it, for now at least, from SLEEPING BODY, Bryan, and Miguel.

Hello. this is Tony from Omaha with a scene report from Nebraska for the first time in probably a couple of years. This summer looks like it will be a pretty cool one out here in the middle of everything.

In Omaha, there are a couple of cool places to play. Lately, a lot of the shows around here have been at a place called the Fraternal Order of Eagles Hall which is near the downtown area (believe it or not, Omaha has a downtown area). Two people that I know of have been setting up the shows at Eagle Hall and they have been good $5.00 shows. They are Tim Moss and Scott Ruley. They have been doing a great job at keeping the door prices low. Also shows have been happening at another couple of halls in Omaha. If you want to pay a bundle for a show and be treated like shit by the bouncers in Omaha, you would go to a show at the Ranch Bowl. But I would suggest to any bands that are coming through here to try Tim or Scott before playing at the Ranch Bowl. It is a pretty cool place to bowl, but that's about it.

In Lincoln, bands have been playing at Duffy's (a bar or something) and the Malone Center (a gym) that has been holding shows for years. The guys from Duffy's, Eric, and James have been doing shows this summer in Lincoln, NE. I have also heard that people have been holding shows in Grand Island, NE, and I was amazed and delighted when I heard that.

The bands in Omaha that have been playing around include RITUAL DEVICE, CLAYFACE, WAVELENGTH, BAMBOOZLE, SET-AGAINST, NUNS WITH GUNS, MOUSETRAP, 9 DAYS WONDER and I am sure there are more that I am forgetting. I had the opportunity to go up to Lincoln to see Citizen Fish and SIDESHOW was playing with them. Another Lincoln band that I heard was going to tour this summer was a band called SLIDE. Also from Lincoln is MERCY RULE, ROCKING HORSE (I believe they changed their name), and a band called MIDDLE MONKEY. In Grand Island I have heard of two bands BACKWOODS and TACK- but, I hear that both of these bands have broken up.

I tried to get some numbers or addresses for y'all so here goes: Omaha- Scott (No More Weanie Music):(all numbers are area code 402) 362-0462; Tim Moss and RITUAL DEVICE: 346-8843 (at Drastic Plastic, a record store); CLAYFACE: c/o Ross 345-8115; WAVELENGTH: c/o Steve/ 2612 N 99 St/ Omaha, NE 68134; BAMBOOZLE: c/o Jeff 397-7728; MOUSETRAP: c/o One-Hour Records/ 1215 Harney St., Omaha, NE 68102/ SET-AGAINST/ 5211 Seward St/ Omaha, NE 68104, any other bands or people I have no idea how to get a hold of. Lincoln-FSU Productions (Eric)/ 2430 Colonial Dr./ Lincoln, NE 68502/ (402)483-4602; SIDESHOW: (they should be on Caulfield Records, they have ads out); and finally if you would like to get a hold of me to get some info or to bitch, please write me at: Tony/ 5211 Seward St./ Omaha, NE 68104.

P.S. Devon M. thanks for the record. I'll see you next summer. Later.

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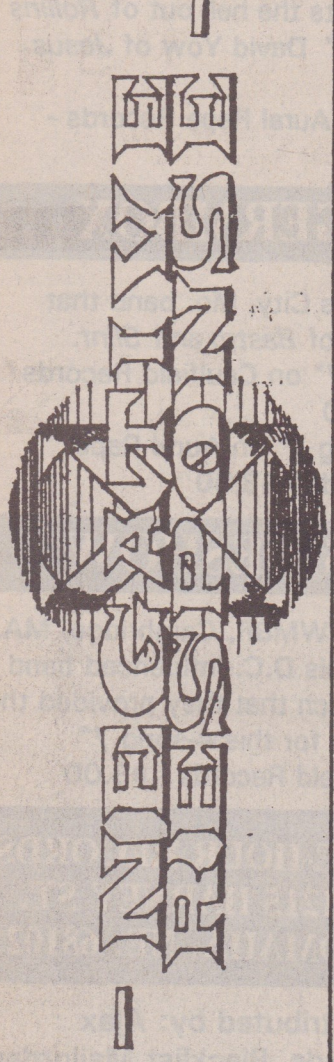

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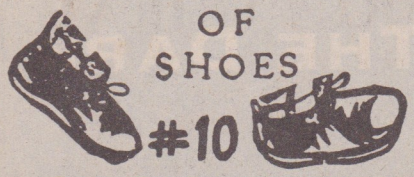

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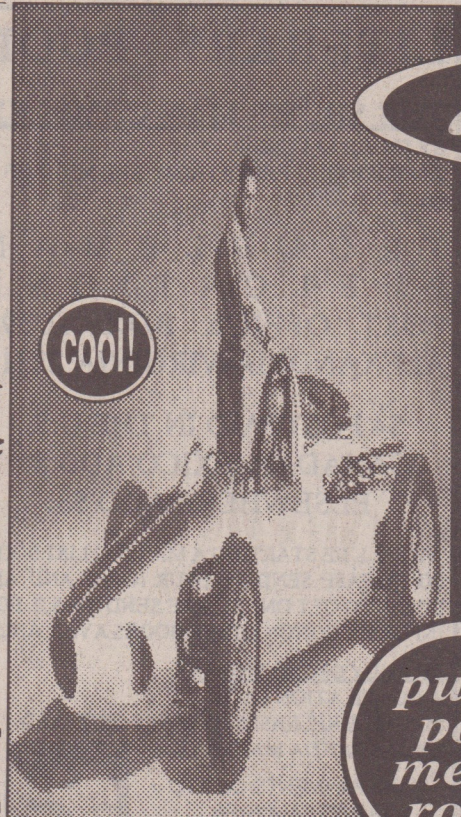

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THE QUEERS

THE QUEERS have been around on and off since 1981. They released two 7"EP's, one in '81 and one in '83. They have an album called "Grow Up" on Shakin' Street records and are currently working on songs for a new album to be released later this year. The QUEERS music can best be described as three chord punk; lots of Ramones type hooks and obnoxious "retardo" lyrics - in short, a lot of fun. I talked to Joe King Queer - guitarist and singer as well as B-Face - bass player, when they were in Chicago last March. Their new drummer, Roger, was not present. Interview by Ben Weasel.

MRR: How old are you?

B: 21.

J: 22 (*laughs*).

MRR: You shouldn't be embarrassed.

J: 34, you know that anyway. Those guys in the Samoans, I think Metal Mike is 38.

MRR: Yeah, but they make money, you guys don't. Why do you keep doing it?

B: He's too dumb to quit.

J: I don't know why really, I'm asking myself that. It's a good hobby, that's why you play music - it's fun. And a little bit for the aggravation. I'm addicted to aggravation, that's why I started the restaurant (Joe's Place/ 69 Water St./ Exeter, New Hampshire)

MRR: How many band members have you been through?

J: I think at one time there were 15 lineups. None of those lasted long. There were three major lineups. They all left cause they were assholes (*laughs*). I didn't have anything to do with it, it wasn't my personality.

MRR: Do you fight a lot?

J: Occasionally. Fistfights once a month (*laughs*). Y'know, you reach the 28 beer limit and you start telling a few home truths about each other: "You're an asshole and so's your mother!"

MRR: You had someone from DMZ in the band for a while, right?

J: Yeah, JJ Rassler. He had this book of rock stars and they had his name in there - JJ Rassler, guitarist for DMZ.

B: They didn't mention the Queers though...

J: He's got this early picture of DMZ when the drummer from the Cars was in the band and Rassler's standing next to him, whoah Jay!

MRR: What bands do you listen to?

B-Face: Ramones, Angry Samoans.

J: Yeah, Ramones of course. We played with them a couple of times, and the Samoans and the Godfathers. Our old bassist used to work for Warner Bros.. so we got a lot of good opening spots in Boston. I mostly listen to the oldies station, that way your only influences are the fifties and sixties stuff.

B: They have great melodies.

MRR: But not lyrically.

B: That's where the sense of humor comes in.

J: Yeah, retarded fuckin bubblegum music, that's what I always wanted to do. I like the Mr. T Experience too, what I've heard. And the Parasites, I hadn't heard that album in a while and I just listened to it again. It's got that sixties thing of doubling and tripling the vocal tracks, I love that!

MRR: *Sounds* magazine said the Ramones cover one of your tunes?

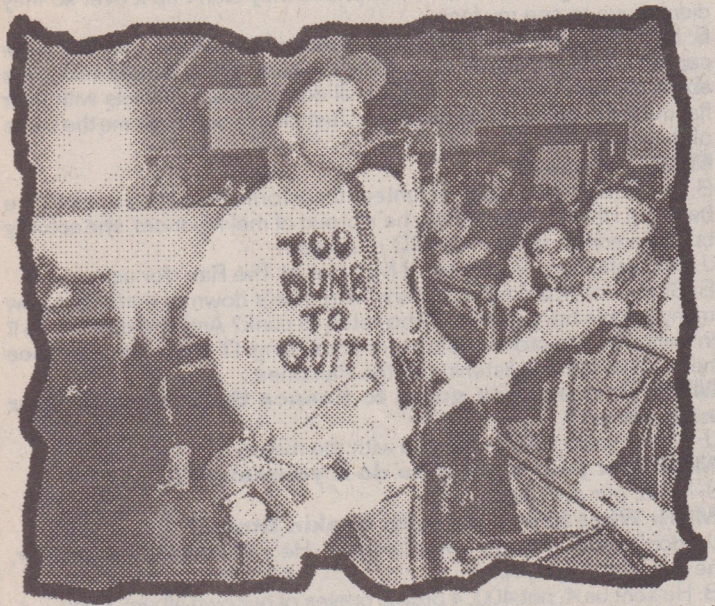
J: I didn't understand that. It said knowing that this tune ("Love Love Love") is on the Ramones short list, this album demands close listening or something like that. I didn't understand that, Ramones short list. What is that, covers that they have, extras, did they record it? Joey Ramone told me a couple of times he wanted to record it...

MRR: Is there a big difference in the Boston scene now compared to the early 80s?

B: It's all fighting.

THE QUEERS

THE QUEERS



J: Well, that whole skinhead faction...A lot of people go and you don't even know why they're into the music. I don't even think they *are* into the music. I mean, 'Revolution In The Streets', right pal. I mean, we're just stupid white kids, right? I can't relate to these white kids walking around with L.A. Raiders shit and Malcolm X hats. They don't even know who Malcolm X was, it's a fashion show. What are you gonna do? I mean, a society that allows Madonna and Vanilla Ice to run around unmolested is a little crazy to me anyway.

B: But we play a lot to the older crowd. We don't do very many all ages shows, we oughta start doing that more.

MRR: How often do you rehearse?

J: Once a week, usually for a couple hours or so. The only reason we get together is to go over new tunes or go over the set if a show's coming up. And we've been spending a lot of time teaching Roger the songs lately.

MRR: How long does it take you to write a song?

B: Joe always has bits and pieces. He makes most of them up at practice. Usually I'll say something stupid and Joe will say, hey that'd be a great song title!

J: I have a couple written beforehand...

B: When I joined the band you had a bunch written.

MRR What religion were you raised with?

J: Protestant.

B: Protestant.

MRR: You're not religious anymore?

J: No.

B: No, my parents didn't really stick with it. I guess I'm an atheist, I don't know.

J: That's the title of B-Face's new album: "I Guess I'm An Atheist...I Don't Know".

MRR: How do you like the restaurant business?

J: I don't know, it's a job I suppose. It's a pretty cool place.

B: The local scene gets employed thanks to Joe.

J: Yeah, all three of them. B-Face used to wash dishes for me but...

MRR: I won't ask. Who do you like for president? (*no one says anything*) Why are you looking at me like I'm on heroin?

B: We were gonna vote for you.

J: I didn't even think about it. Brown, I guess. I liked Tsongas cause he looks like a regular guy.

B: Cause he looks like a regular guy???

J: He does! That's why I liked Carter, I mean, he was a fuckin buffoon for a president but he was a nice guy! He's out there with a hammer three weeks out of the year working on housing...

MRR: What would you do to fix the economy?

J: I don't know. I guess I'd start doing more domestic type things, like cut down on trade. Did you see what they did in California where they were gonna do the transit thing? They gave the contract for the transit system to a Japanese firm and the people went crazy! They had a new vote and rescinded the contract. Now they say they're gonna have economic impact plans cause it'll create jobs... I would just go more local I guess. I don't know, that's like a little kid's type question, like what will you do to make the world better...Make all the people nice....

MRR: Sorry I asked a little kid question, I was just wondering if you knew anything about economics.

J: Very little obviously, I think I've shown that.

MRR: Well, you run a business.

J: Yeah, it sucks up there. The liquor commission gave us a verbal warning, which is written in New Hampshire. It's like, 'I'm gonna give you a verbal warning and I'll send it to you in the mail'. What the fuck? Honest to god, I'm like, am I on acid? What kind of pot are you smoking? They send you a verbal warning! See, 56% of our sales were liquor and 44% were food, and if you have less than $100,000 food sales it has to be 50/50. I told them we just opened July 23rd! What if we had opened in November? They say, "Well, we prorated it and you still wouldn't have sold that much". So? So what, I'll just juggle the books.

B: The liquor commissioner is this little guy, he's got a chip on his shoulder wicked bad.

J: They're all corrupt. The pinball guys, they're like mafia guys. They tell me, "I'll talk to my friends, you won't have any more problems". I don't wanna deal with people like that - you have to! You fucking have to. They're just dicking with us cause we're

THE QUEERS

THE QUEERS

and there's nothing we can do about it. They fined us $1,000. I went up there, and you know me, Joe Queer, I'm hung over from hanging out with B-Face the night before. (to B-Face) By the way, the only joy I got out of that trip was knowing that you were going through the same agony chained to the dishwasher, you dink. So anyway, this guy's giving me the old 'yeah, we're all buddies' routine. I'm sitting there, one eyeball's going this way, the other's going that way and this guy's shuffling papers on his desk saying, 'This is quite an infraction'. Here's what happened. This chick came in all coked out so Mike, my stupid bartender, gave her three Long Island Iced Tea's - they're like five shots. She came in at11:30 and left literally crawling, by all accounts, at 12:30. I'm like, 'You gave her three Long Island-Iced Tea's?' and get this, a Bud Draft. What did you give her that for?!? I guess she got off her barstool, went into the ladies room and fell back through the door, then puked. They couldn't get a taxi for her and... well, she was spunky. She tried to walk home, y'know, this chick's got balls! I woulda just thrown in the towel and laid down in a puddle of vomit but she tried. So she makes it down to the Cincinnati House where they just discovered the 14th known copy of the Declaration of Independence up in the attic in a trunk and she passes out there, underneath a cannon. So some off duty firefighter comes by - those guys are dinks! They want to be cops. They're the type of kids, they all have moustaches now and they were the type of kids who would not take their clothes off in gym class to shower and they were all bedwetters. So one of these guys found her and they carted her off to the hospital. And I like this: usually they tell you the blood alcohol content and it's two numbers, like .10. This is what they tell me, she was.So I'm up there and I'm trying to explain to them that we're a new business. He says, "Well, you can go to the commission but I'll tell ya, they always rule against you, they don't like being bothered with this sort of thing and they'll give you the maximum sentence". In other words, if you're found guilty they'll yank your fuckin license. They scare you, see, play little games you. So I was scared, we had only been in business for two months at that point, so fine, I'll pay the thousand dollars. He shuffles around his papers and says, "Well... I can't go up with an infraction like this for under 1500". I can see him out with his golf partners on the weekend, "And then I said I couldn't go up for under 1500 and what could he do? "Har, har har..." Fucking assholes. And we had to pay it.

MRR: The recession has hit pretty hard up there...

J: It's bad, real bad. We've hit rock bottom. See, in New Hampshire and Vermont everyone was living the good life so now they really feel it, they're not used to it. I don't think they're feeling it as much in Maine cause it's a poor state.

MRR: What do your parents think about you being in a band?

J: I don't think they think too much about it. I left the Queers album at my parents house for a few weeks sitting right next to the stereo and it didn't even get touched. I'm surprised they didn't tip it over so they didn't have to see my face...

B: My father had some of his duck hunting friends over - my dad's the captain of police in my town - and they were all sitting around asking me about the band and stuff. They're all drinking Jack Daniels with their flannel shirts on and I was thinking, 'Just please don't ask me the name of the band'.

MRR: Did they?

B: No, and my dad didn't volunteer the information. He's not into the band but I think in a weird way he's proud of me. My mom, she actually buys Ramones albums. On CD of course.

J: She sang back vocals on "I Met Her At The Rat" for us.

B: She's not whacked out or anything, she's down to earth. But how many people have mothers who listen to punk? And she doesn't do it in front of me to prove she's hip or something. I'll come home and see her vacuuming and listening to the Ramones.

MRR: How are you going to finance the release of your next album?

J: I don't know. We'll come up with the money.

MRR: But you're going to do it yourselves?

J: Yeah, our own label.

MRR: What happened with Shakin Street?

J: I don't know, that guy's whacked out. He's obviously a pot smoker, he has all the symptoms.

B: He sent us 4, not 400, 4 promo copies of our own album. Four fucking records to promote in the U.S. Thanks.

J: What we need to do is hook up with someone to re-release the two EP's and the album. They'd sell, we'd sell a ton of those EP's.

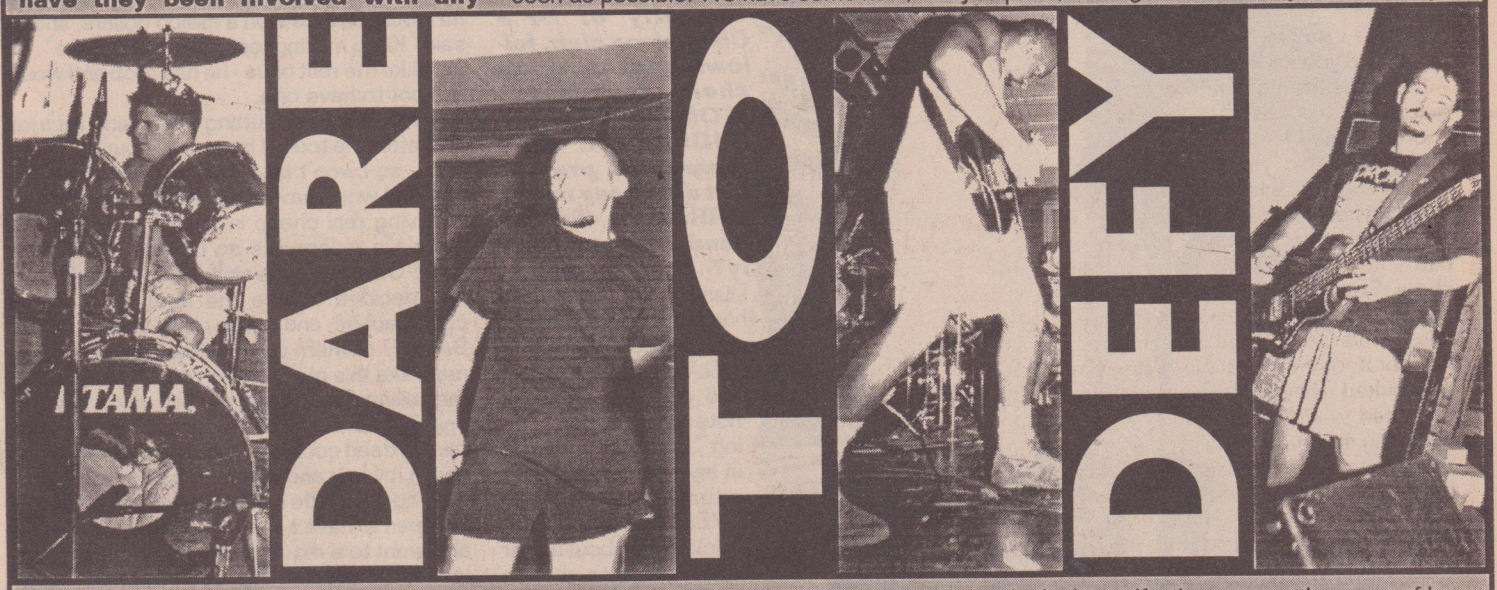
B: Did the Gargoyles get fucked over by Shakin Street

J: Yeah, somebody was telling me that. I couldn't believe it, I mean we're just a bunch of idiots, but they're good.

THE QUEERS are recording a new album this spring and are planning on touring later in the year. For info write to Joe King/ 108 Rd/ N. Hampton, NH 03862.

Post

THE QUEERS



The following Dare To Defy interview was done by Leon Money on Easter day '92, when he talked with band drummer Met.

MRR: First sf all, could you give us a brief history of the band?

Met: Well, we've been around off and on for about four years. We released two demos and three 7" records, and played all over the Philly area, and also played out of state in Delaware, Maryland, New Jersey, New York, and a few other places. Some of the shows have been good, others have been lame, but that's the way the scene seems to work out around here. We've only gone through one line-up change since we started, and that was when guitarist Jim Slice left, but we're still jamming with the same original members other than that.

MRR: So who else is in the band, and have they been involved with any bands besides Dare To Defy?

Met: As far as the members, we're Sean Judge on vocals, Greg on guitar, Scott on bass, and me on drums. I previously played in a band with Zeke, the first bassist for McRad and John Gilmore of the She-Males, but we really didn't accomplish anything. Right now I'm playing in another band, and we're doing stuff that's kind of like a mix between Slowdive and the Cure with a touch of Floyd Real Mellon. Greg was in a band called Hefty Bag Baby, sorta like a fast Venom, but that was more of a joke band. We're pretty much just concentrating on Dare To Defy right now.

MRR: What do you have available as far as records go right now?

Met: We got three *Steamrolling Neo-Nazis* 7 inches left that I might auction off. Nope!! We just released another 7 inch called *Tales From The Drunkside* that features a cover of an old YDI song called "Get Out" with Jerry A from Poison Idea and Paul Bearer from Sheer Terror doing a duet on it, and that's out on Too Damn Hype records. We also have a 7 inch out on Inner Rage records, a label from France, but the music on that one is old. It took almost a year to be released. I totally forgot about it and one day I came home and there was a box with all these 7 inches in it. It was quite a surprise.

MRR: How did you get Jerry A and Paul Bearer to do a duet?

Met: Well, I wrote Jerry and he agreed to it, then I called up Paul and he was into it, so we just did the music. I sent the tape to Oregon and Jerry did his vocals, and Paul did his vocals when we mixed the whole thing down a few months later. It took a while, but I'm glad we did it because it sounds cool as shit and it's sure to be a collecter's item for people into that sort of thing

MRR: Do you guys have any plans for an LP?

Met: Yes, we will probably start recording stuff for an album in June or July this year. It all depends on when I get the money for recording, cause my label and Bodonski Records are splitting the cost. They're going to release it in Europe and I'm going to release it here in the states. Yeah, we hope to get that finished as soon as possible. We have some new, really interesting material, plus we'll probably do a couple older songs like "Man vs Man", "Bloody But Unbowed", and "Action Speaks", and also reconstruct some older stuff into new songs. We're real good for that. But it should be a real cool mix the older material to the new. You can hear how we've progressed over the years.

MRR: What direction do you see your music heading in?

Met: I really couldn't say. The changes and stuff are real death metallish, but some stuff has a real hardcore sound to it. Renee from Starkweather said we sound like a cross between Bum and Metallica if that gives you an idea of what we're headed in compared to the older jams. We've gotten into doing some acoustic stuff, and that gives us the Metallica comparison, but with the way Sean sings, I liken our sound more along the lines of Bum, Exhorder, or Prong.

MRR: Do you have any tour plans?

Met: As of now we've got nothing confirmed, but it looks like we may be going to Europe if everything goes as planned with the album, 'cause Bodo of Bodonski Records can set up a tour He's probably on tour with Edgewise right now, and I think he set up a tour for Social Disorder. Locally, there's not much going on except for party shows at the Grand Illusion in Philly, but those shows are more punk than hardcore. And there's always the big straight-edge shows at the Unisound in Reading, where you can go see Sick Of It All every other night. We would really like to do a mini tour opening up for somebody, or get on a good bill in NYC, but that doesn't happen to too many out of town bands. We'll just see what develops and cross those bridges when we get to them. It would be nice to play some shows with a big turnout, which we haven't had many opportunities to do so far, except for when we played with the Accused. There were a couple hundred people at that show, I think. But that's how lame the Philly scene has been for a while now.

MRR: Ok, back to the music. Who writes the music and lyrics, and what are the songs about?

Met: Greg writes most of the music at this point, and a good bit of the lyrics also. He just locks himself in his room with a case of beer and a four track and comes up with the songs already worked out completely. It saves us alot of time, and we don't always get time to practice as much as we'd like. As far as the lyrics are concerned, the songs are mostly about the down side of life. I don't know, Greg's just mad at the world. But we do have songs like "Man vs. Man", an anti-racist song, and a couple funny songs like "Lifecall" and "Donut Shop Posse", and "Hiednik", which is about some psycho that cooked and ate a bunch of women in Philly. But I don't the lyrics are that important to us, it's just something you have to have to keep the singer busy. In other words, the music is what we're primarily concerned with.

MRR: Well, that about covers it. Is there anything you'd like to add?

Met: Yeah, buy the damn 7 inch, kids, even you straight-edge types should like it. I'm also working on an east coast compilation featuring Starkweather, Edgewise, Dare To Defy, Only Living Witness, Nobody's Perfect, and more, so keep an eye out for that one. Hopefully, that should be out by the end of the year. Peace to all races.

For info: Too Damn Hype Records/ 110 Beverly Dr/ Kennett Sq, PA 19348.

This is Eugene-

A Chat with Oswald 5-0 about Straightedge,

OSWALD 5-0, whose name comes from a "blend of Lee Harvey Oswald and Hawaii 5-0", was formed in the punk rock mecca of Eugene, Oregon three years ago on the premise that there's no success like failure. Robert "I"m not afraid to suck" Christie played guitar and sang in the early days of the band. Now he plays drums. Robert used to play for a band called SNAKEPIT. Now Mike from SNAKEPIT is in DINOSAUR, Joe is in the MELVINS, Alan is in SOME VELVET SIDEWALK, and Billy is in BIKINI KILL. Nick "Distortion is the most important thing" Tucker used to play guitar for LA hardcore bands like DISSONANCE and DECONTROL. Now he plays hardcore in Eugene. Diane "An angel in engineer boots" Beck used to sing gospel. Now she sings and plays bass for OSWALD 5-0. Recently the band swung through SF on the way to LA, and then again on their way back to the Emerald Empire. This interview was conducted by Eric Wilson in the cavernous underbelly of SF's Chameleon club, following a show by their tour-mates SOME VELVET SIDEWALK, who were also present but didn't say much.

MRR: How did the band form originally?

Diane: Well, Robert and I had both been in a sort of proto-version of SOME VELVET SIDEWALK, and one day he slid a note under my door asking "Do you want to be in my new band?" and I returned it with the "YES" box checked!

Nick: Then about a year and a half later, about a year ago now, I moved up from SF and got these two into gear, because OSWALD was basically broken up at that point.

Robert: Right - our first lineup had Gary on guitar and Joe on drums. That lineup recorded our first 45, *A Love Supreme*, and our second release, *Eraser*, has the current lineup. Both of those are on Imp Records. When the band started, we all lived in Eugene, then Diane and Nick moved to Portland, Nick hated it and moved back, and Diane probably will too soon.

D: But I'm making a lot more money jerking espresso at Starbuck's than I could in Eugene, so I'm probably going to stick with it until May.

MRR: Tell us a little about your record label.

R: Well, it's this guy, John Flaming, who did *Vicious Hippies From Panda Hell* fanzine, then decided he wanted to get into doing records.

MRR: Is it a for-profit kind of thing, or more of a labor of love?

R: I don't think he has any strong principles against the abstract idea of making a profit, but it ain't happening. I asked him once what he would do if he won a million dollars, and he said "Keep making records until it's gone". So he's like the rest of us - he has a job and would like not to have one.

N: Well, I've been putting off looking for a job until after the tour...I hope we'll tour again real soon, so I won't have to worry about it!

D: And I won't have to find a real place to live! I'm living real cheap in an old Victorian, but there's a reason it's so cheap - Cockroach City!! One day I was sick, so I called off work and decided to use the time to spray for cockroaches, and it was really awful - THOUSANDS of them came skittering out of their nest, like this giant brown cloud oozing out of the ceiling. They would get halfway across the ceiling and die and fall off, so it was, like, *raining* dead cockroaches, and they were getting in my hair and down my back, twitching in their horrible little insectoid death throes, and I happen to have a real bug phobia, so I ran out and went to a movie and just sat there, feverish and hallucinating cockroaches everywhere...

MRR: Thank you for that insight into the rock and roll lifestyle, Diane! What are your band's major influences?

D: Coffee. Eight times a day. With cream. Also DEAD MOON, the DICKIES, and the RAMONES!!

N: Early 80s LA punk rock.

R: WIPERS, straightedge, CRACKERBASH, the GO-GOS, RICHARD HELL, FRANK SINATRA, JAMES BROWN, and the MARINE GIRLS!

MRR: *(grimace)* Straightedge?

N: I think of us as a straightedge band. I don't know anything about the hardline or Hari Krishna or any of the stuff that SE seems to be about right now, the extreme right wing or whatever. Straight-edge in the context of what it meant when I was in high school. We don't

OSWALD FIVE-O

-Fuck L.A.!

Urine, and Millions of Dead Cockroaches

drink or do drugs; not that no one should, but we shouldn't.

MRR: Now, this is your first real tour, right?

R: Well, we've played Vancouver before - it sucked - and San Francisco, but this was our first time in LA.

N: And the LAST!!

MRR: *(If this interview were a baseball game, this question would be an underhanded pitch, about ten miles an hour over the heart of the plate)* So, how did you like Los Angeles?

D: It SUCKED!!! We saw the Hollywood sign and the Capital Records building, and we were all like "ooh", but then...

R: The streets of Los Angeles are caked with rancid human urine!

D: Even where they have all the stars in the sidewalks, like Vincent Price and all these really cool people...they're all covered with piss! When we played there with SOME VELVET SIDEWALK, Don pounced on some poor guy in the audience and screamed "Do you realize your city is one giant stinking cauldron of fetid piss?" The guy was like, "Well, uh, yeah, I guess so..."

R: In the immortal words of Don, LA can blow our collective soul!

N: I was born in San Pedro...

R: San Pee-dro!

N:...but I have forever totally renounced my Southern California heritage!

MRR: But San Francisco rules, right?

All: Yeah!!

D: No, it *really* does!

N: Especially compared to LA!

MRR: Do you consider yourselves a political band?

R: Insofar as it's political not to be a dick... I am registered to vote, if that's what you mean...a lot of our shows this tour have been benefits for pro-choice, the homeless, and so forth...

D: We're pro-coffee.

MRR: Well, what would you do if you were offered a contract by Warner Brothers?

R: Start taking heroin.

D: Burn down Starbucks, then buy a bass cabinet.

R: No, seriously, we'll burn that bridge when we come to it.

D: It's not really something we think about, it's not one of our goals by any means.

MRR: Who writes your songs?

R: Well, it's about half and...half and half and half, plus we have a lyricist, Greg Rios (applause from the VELVETS) who writes lyrics to some of our songs, mostly Nick's. Basically, Diane writes punk rock songs, Nick writes the emo songs, and I write filler. I just think about something that's affected my life or someone else's life, bang out two chords on the guitar, and there it is!

MRR: You're one of the relatively small group of punk bands which include a woman. Any comments on gender politics, etc.?

D: The concept of music by or for women is stupid. Music is for everyone. It just happens that women sing better and have stronger emotions!

R: I don't think that having "a woman" in the band makes us special - having Diane Beck in the band makes us special!

MRR: You guys are doing this tour with SOME VELVET SIDEWALK. How has that worked out, touring with another band? Is this an idea you'd recommend to other underground bands?

R: Well, basically we're here to babysit Don. They could do it themselves, but it's easier with five people. No, we're all good friends - well, we like them, we don't know if they like us! We share each other's equipment, break each other's equipment, we all sleep on the same sofa, stacked like cordwood...

D: He's not joking! That's really true!

N: Every night we rotate, so everyone gets a turn being on top.

R: Seriously, it makes the tour a lot easier financially, plus, everywhere we go, we know at least three people will be out there dancin' like mad! We know when each other's songs end, when to clap...it makes it easier for *us* to get gigs, because the SIDEWALK is better known than we are. I don't think it makes it easier for them, except maybe that they have another person making phone calls, trying to get gigs.

N: It works out good, because they have the fans and we have the van!

D: This tour really has been fun, even if we did have to go to LA.

MRR: Any final words for your fans?

D: Stick with vinyl, don't throw away your record player! We'll probably come out with a CD sometime, but everything will always be released on vinyl, too.

R: Fuck Sub Pop, the North will rise again!

Martin (S.V.S.): South North!

All And Sundry: YEAH!!!!

Martin: Look, I can play my tummy like a bongo drum!

Address your comments, cockroach stories, and hate mail to OSWALD 5-0/ PO Box 3766/ Eugene OR 97403.

OSWALD FIVE-O

The following interview of Machiro Endo, founder/ vocalist/ lyricist of THE STALIN and VIDEO STALIN, was done by by Hiroko Maru.

THE STALIN

MRR: How long has STALIN been together?

Machiro: Since 1980, the year the Polish Solidarity movement began. I first became aware of socialism when I was seventeen years old. I was deeply influenced by television news coverage of the Spring of Prague. Between ages eighteen and twenty, I then partlicipated in the New Left movement as a political activist. But I quit, after finding out that the politics of the New Left had not resolved deeper issues: illusory expectations, irrational sides of human thinking, and the tendency to form dictatorial systems. These are components of the phenomenon that has been called "Stalinism". So I next formed a band by that name: STALIN. It just happened to coincide with the beginning of the Polish Solidarity, which was symbolic to me. Perhaps you can interpret the band name STALIN to mean, "the downside of every nice idea".

MRR: STALIN was the first Japanese band to tour in Eastern Europe, right after the Berlin Wall collapsed. Was it also your first foreign tour?

Machiro: Yes, it was. Stalinism is an inextricable component in Eastern European society. Actually, I first visited Berlin right after the Wall fell, in December of 1990. Berlin and Prague in freezing weather was inspiring. The movement for liberation was one thing, but on a different level, rapid social change was taking place. When I visited with my band the second time, things had already changed completely. Capitalism makes its way into society very rapidly. Back then, I saw omens of what would come--Neo-Nazis in Berlin, confusion in Warsaw and in Prague, the rise of nationalism, disillusionment. Two years later, those things did happen. In Russia as well.

MRR: What were your impressions of Eastern European audiences at your shows?

Machiro: Quite funky. Especially the young ones. I'm sorry to say this, but the chaotic social climate provided us with an ideal crowd. I really felt good about having pushed and shoved to get there. You know, authorities there launch tear gas to contain crowds at rock concerts! Perhaps they had left-overs. (*laughs*). By the way, I wonder how the Warsaw band DEZERTER is doing? Before touring in Eastern Europe, I had brought DEZERTER over to Japan. My band toured with them in several Japanese cities. I met DEZERTER during my first visit to Warsaw, and had invited them to play in Japan.

MRR: How did people over there respond to your band name, STALIN?

Machiro: You know, they weren't disturbed at all, although I had hoped that they would be. People planning our concerts on that end were worried at first. But once we got there, audiences just responded to the band name like it was a good joke. They have a sense of humor, unlike Japanese or Americans who cannot stop bashing each other.

MRR: How is STALIN doing in Japan?

Machiro: As of yet, we have not made it anywhere near the mainstream of Japanese show business, referred to as the "Geino-kai" (*pronounced gay-know-kai*). However, STALIN has released fifteen albums. Of course, that

doesn't mean the albums sold. (*laughs*). In Japan, it is difficult for a band to sustain its activities. Bands that sell well usually lose their vitality. On the other hand, truly interesting bands with character are practically excluded from the mainstream. So, for financial reasons, they fold. I personally live under the burden of hellish debts. I'd rather keep borrowing money than work at a regular job. (*laughs*). I don't see the point in being in a band if I am going to obey orders from others. I am hoping one day to enter the mainstream, just so I can disrupt it.

MRR: What kind of people come to your gigs in Japan?

Machiro: They are each one of them freaks in their own right. That interests me greatly. Right now, I draw strongly on fifteen and sixteen year olds. There are hardly any college students in the audience. Japanese college students are worth shit--it would be more appropriate to beat them with police sticks than to expect them to turn on to music. There is no "college chart" in Japan, which is just as well. Students just aren't interested in music. It is commonly understood here that the older you get, the dumber you get. Just like in America (*laughs*).

MRR: STALIN broke up once in 1985. Why?

Machiro: Because the members were idiots (*laughs*). "Punk rock" in Japan was a complete farce, back in the 1980's. Japanese punks had no sense of self to begin with, so they simply tried to borrow models of behavior from foreign sources. The scene was quite moronic.

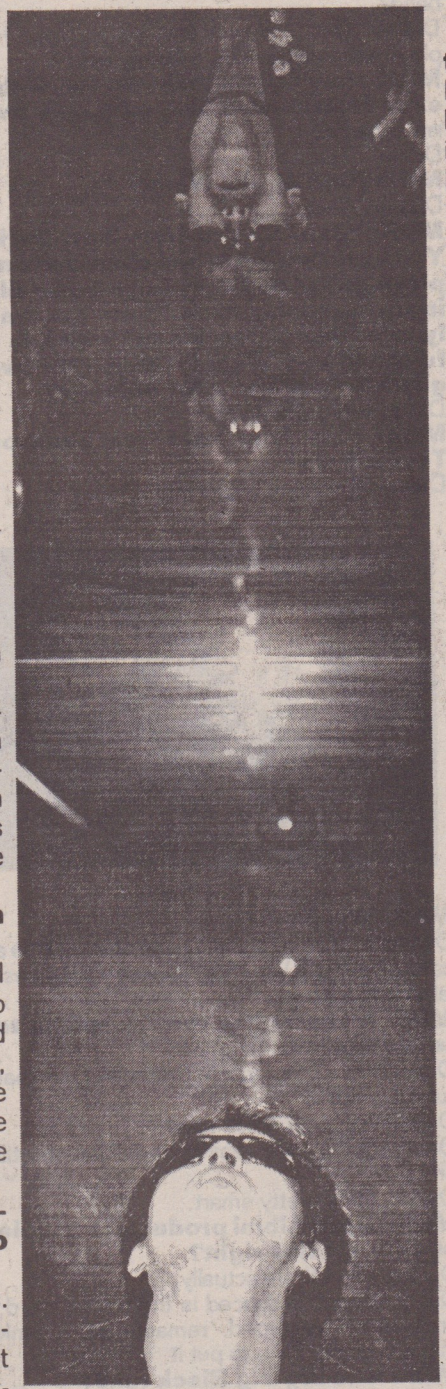
MRR: Yet STALIN regrouped in 1988.

Machiro: Because I never learn! (*laughs*) I felt that ending the band like that would go against the original inspiration that formed STALIN. Gorbachev had risen to power, and I was getting all jazzed up. I could sense the vast world changes that would come about. They were letting the cat out of the bag.

MRR: Can you tell us about STALIN's music and lyrics? Where do they come from?

Machiro: My songs are like the AIDS virus. They enter your ear, and become permanent "guests". If you like my songs, that means that you're drifting away from wanting to live like a normal person in society. Metaphorically, you are harboring a deathwish. But at the same time, maybe it is blissful to die. Since the body lives on unless you commit suicide, my songs create a sense of hollowness in your life. The songs grow virally to fill that vacuum. A sort of feedback loop. A bit like the Pied Piper.

MRR: Is there a distinct theme or message, a point that you are trying to make?



Perhaps you can interpret the band name STALIN to mean "the downside of every nice idea"

Machiro: The messages are SEX and DEATH. These two meanings are implicit in the idiom, "fuck off".

MRR: That reminds me of AIDS.

Machiro: That is the message. My lyrics and music are about AIDS. The disease is not only physical. Even before the virus appeared, people had been living in a climate of spiritual AIDS. Perhaps the twentieth century has been an era of monstrous immunodeficiency.

MRR: Could your metaphor also mean "capitalism"?

Machiro: It can. In fact, it can mean "America". Stalinism is a name for the force that brings about the climate of AIDS. In 1990, communism as a form of national order disintegrated. But that gave rise to an era in which every person becomes a miniature Stalin. One's politics are built upon purely fantastic grounds, and even one's intuitions are not real enough to be trusted any more. An AIDS of the spirit eats up the individual, both from inside and outside. That's the vision I had which prompted me to regroup a band under the name STALIN. It may take a few years before people catch on to what I'm saying. But it would be even more ironic if this band should sell. (*laughs*)

MRR: I also heard that you played in America last December.

Machiro: Yes. I played in Berkeley and San Francisco. I also played on the Hopi Indian Reservation in Flagstaff, Arizona. I went with my friend Morley, who lives in my neighborhood in Japan. We played on the day we arrived, so the gig flew apart in all directions. Quite inspiring. The players were picked off of a local band, IKAGEN. Someone in the audience had been a STALIN fan since 1983. That moved me.

MRR: Okay, so what do you think is going on at the international level between Japan and America?

Machiro: It doesn't really matter to me, but the more I chant "Fuck off Americans, Fuck off Japs", the more excited and fucked up it gets me.

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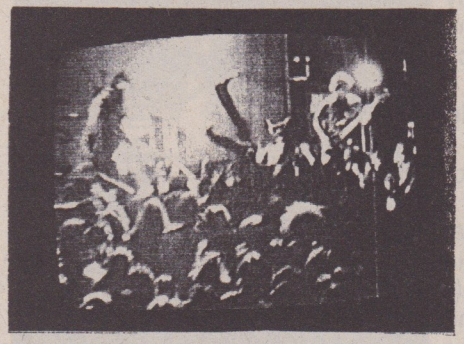
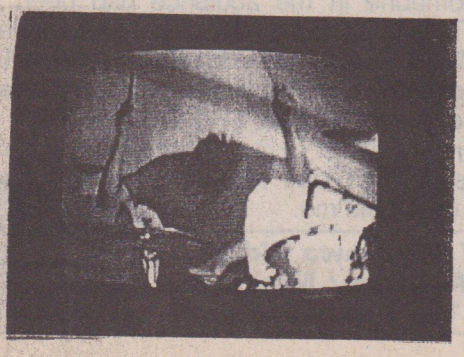
I'm not the best person to have interviewed Jesus Lizard. On this particular evening neither was Crystal. Yet interview them we did. For those of you not familiar with cutting edge Avant Garde (or is that cutting edge Right Guard) music from Chicago, Mr. David Yow used to be in a band called Scratch Acid that a lot of people really liked. Now he's in this band that a lot of people also really like. I'm starting to like them more, though I don't agree with all their opinions (but then again, I'm a rather disagreeable fellow in some respects). Perhaps it's their charismatic male sex appeal or their haunting lyrics of Midwest gothic angst (no they don't wear black) with luscious melodic noise carrying them that makes for the attraction, Maybe people are just dumb. Who knows? Anyway we interviewed Dave and Duane Denison at the Kennel Club here in beautiful SF. Interview by Crystal Whitworth and Joe Donohoe.

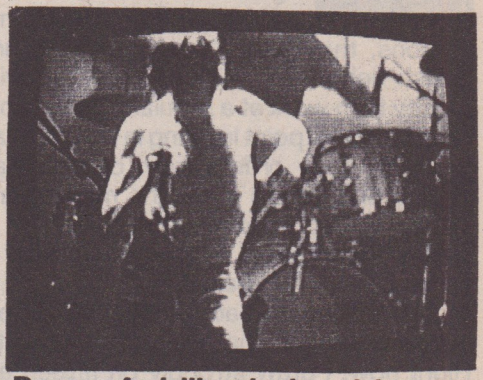
Duane: Oh I just woke up. I'm Duane.
Dave: I'm Dave.
MRR: What do y'all play.
Duane: Guitar.
Dave: Mouth. Duane plays his guitar in my mouth.
MRR: How long have you been together as Jesus Lizard?
Dave: Since about '88.
MRR: You have a pretty good following for being together only four years now. A lot of people are into you.
Duane: Well go out and play and people will remember you.
Crystal: I was supposed to go see you guys with Dirt in North Carolina but I was tired and I fell asleep before you guys went on.
Duane: And Chapel Hill.
Crystal: Yeah, and Chapel Hill. I was bummed.
Dave: The thing about people liking us is that you can be a complete shit band and if you tour enough people will swallow it.
MRR: Do you guys think you're a complete shit band?
Dave: Not complete.
Crystal: "Shit mouth?" What does "Shit Mouth" mean?
Dave: Ummm (yawn) ummm. A way of referring to this girl I used to live with.
MRR: Is it like "Bad Mouth?"
Dave: Umm, no, not really, it's a derogatory term.
MRR: So you're referring to a negative experience?
Dave: No, if you read the words to that song, well maybe not, well sort of.
Crystal: Are there only two people in the band?
Duane: Yeah, I play drums, guitar, bass. He plays extra guitar. **[he's lying ed.]**
MRR: How do you make up for all the extra instruments live, with only two members?
Duane: Tapes.
MRR: Kind of like Ween?
Duane: Ween?
MRR: Yeah, they're from New York. You have two guys, one sings and one plays guitar and they have tapes filling in the background. There's actually two bands "The Ween" which is a full band and "Ween" which is the two guys. So you use a lot of loops?
Dave: Yeah, whatever.
MRR: How long have you been on Touch & Go?
Duane: Since the beginning.



MRR: You like it?
Duane: It's not so much a case of liking it as a case of loving it. We know full well it's the best label in the world.
MRR: It seems like they're willing to take chances.
Dave: No, not that much. Corey, the guy that runs it is not...
Duane: He's not a risk taker.
Dave: That's one reason the label is still around.
Duane: He's pretty smart.
MRR: Steve Albini produced a couple of your albums right?
Duane: All of them actually.
Dave: Though produced is the wrong word. Engineered, recorded, remastered. I think that's how we'd like to put it.
MRR: You big Big Black fans?
Duane: Yeah.
DAVE: Definitely.
MRR: What's your big inspiration? What makes you want to go out and tour, make music?
Dave: Well it's one way to put off having to grow up.
Duane: Yes, prolonged adolescence. Beats working.



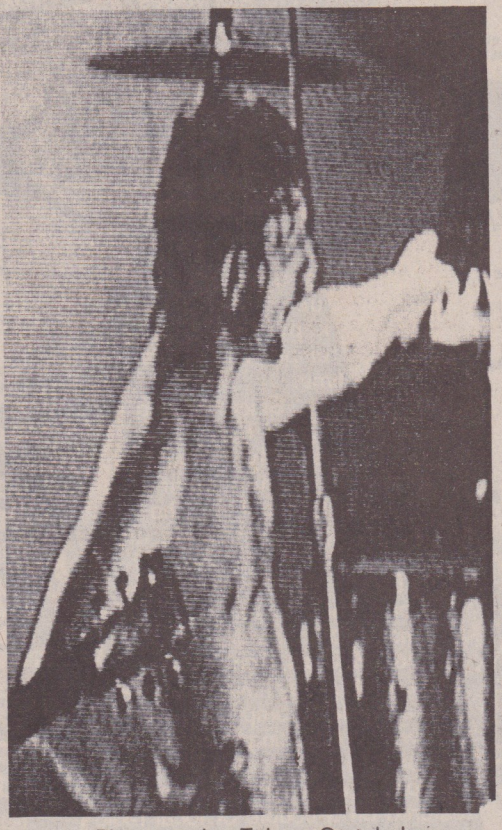
MRR: Who are your musical influences? Kurt Cobain, I don't know how you feel about him, but anyway Kurt Cobain named you and the Melvins as bands he would like to emulate and be grouped with in a *Flipside* interview.



Do you feel like that's a fair reference?
Duane: I think Kurt's just being really nice. I think his real influences are the Beatles and Cheap Trick. If you listen [to Nirvana] we don't sound anything like that.
Dave: I got barbeque sauce on my chin.
MRR: Is that an inspiration?
Dave: No, it's an outspiration.
MRR: What do you like though? What do you go home and listen to, put on tapes?
Dave: Billie Holiday.
Crystal: Yeah that's good.
MRR: You like old jazz?
(sound of fart)
Anonymous voice: B-flat.
Dave: Yeah. Duane?
Duane: Oh we listen to all kinds of stuff.
Dave: Yeah, whatever list you'd get from us would be pretty partial. If we named a few, then everybody would think "well that's all they like which wouldn't be true.
Crystal: Where have you guys been playing?
Dave: On this tour? Omaha, Albequerque, Lawrence, Phoenix, L.A., San Jose. Tomorrow Portland, Olympia, Vancouver, Winnipeg, Minneapolis then home.
MRR: Where do you like playing the best?
Dave: There's not a one particular place. This is a pretty great town. We have a good time here. Chicago's good, Austin's good.
Duane: Even L.A. turned out to be pretty good.
MRR: When you say "even L.A." do you normally have a bad time there?
Dave: Well L.A. is such a *gross* place. The kind of music and shit that comes out of there is just horrible.
MRR: How many releases you got out now? *Head, Goat* and one other right?
Duane: *Pure, Head, Goat* and 3 singles. One thing on a compilation.
Dave: Plus we're coming out with another album and single.
MRR: What do most of your songs tend to be about?
Dave: Personal experiences mostly.
MRR: What about politics?
Dave: Never! I don't understand people in punk rock bands preaching politics. I don't

understand that.
Duane: For one thing they're preaching to the converted.
Dave: You're not going to be making a difference doing that. Sell your guitar and amp. and give the money to the poor if you really feel strong about the world's problems.
MRR: What contemporary bands inspire you?
Dave: Who we're touring with. Brick-Bat, Ed Hall. Otherwise maybe Tit Wrench.
MRR: Is there ever a time when you're playing and you say "Man this is bullshit, I wish I was doing something else?"
Duane: Occasionally but the same is true doing anything, whatever the occupation or hobby.
MRR: What bothers you the most on tour?
Dave: When our booking agent gives us no time off whatsoever. Like doing three gigs three nights in a row without break.
MRR: What do you do besides play music, for entertainment?
Duane: Play miniature golf.
Dave: Wash dishes.
Duane: Spank our wives and girlfriends.
Dave: Right, but never our own.
Duane: We spank each others' wives and girlfriends while the other watches.
MRR: What's Chicago like, I've never been there myself?
Duane: Music City, USA.
Dave: It's a world class city man.
Crystal: What bands do you like from Chicago?
Dave: Tar. The Didjits are almost from there....Um, Poster Children are almost from there.
Duane: I still like some Urge. Urge Overkill.
Dave: Urge does some pretty good songs. They're getting worse as time goes by.
MRR: Do you go for purposeful discordance or do you think you are a discordant band?
Duane: Yeah. There's a lot of tension but I think you'll find moments of pleasantness as well.
MRR: What adjective would you use to describe your music?
Dave: We'll let Mr. Thesaurus here answer that. C'mon Duane [whispers loudly] Duane, Duane! [no answer]
Dave: Boy, you don't know what you're missin'. Here's one thing Duane has called it: "High Daring Decibel Do."
MRR: What would the average "Joe Dude" think of you?
Dave: An average "Joe Dude"? He'd think "This sucks" or "what is this shit?"
Crystal: It has to grow on you, it's true.
MRR: What do you think your average fan is like?
Dave: Stoned, (laughter) occasionally naked.
Duane: Trendy hipsters trying to cash in on the latest thing.
Crystal: Yeah! [claps]
Dave: But also, at the same time, highly intellectual. Mostly pocket protector engineer types.
MRR: What's the worst band you've ever played with?
Dave: The worst band we've ever played with was in Dekalb, Illinois. I forget the name of the band but they were pathetic. They couldn't play their instruments and they had a (pause for chuckle) and they had a triangle player with a boom mike stand who played on every song. They covered Pat Benatar's "Hit Me with Your Best Shot" and he was getting down! They were pretty bad.
MRR: So you guys have wives and kids? You were joking about that earlier.
Dave: I'm getting married in a month.
Duane: I'm not married.
MRR: (to Dave) You dreading it? Looking forward to it? What?
Dave: I have no regrets, otherwise I wouldn't be going through with it.
MRR: How will that effect your musical life?
Dave: (With a drawl) We'll probably mellow out....switch to music that helps plants grow.
Duane: Neil Diamond.
Dave: Well music to smile by.
MRR: You ever going to play your records for your kids?
Dave: Probably. May not let him see the lyric sheet til he's older. No, I think when he's about five years old I'll put a record on, I'll just blast it really loud while he's giving me head, ask "you like this record son?"
MRR: It'll be hard for him to answer.
Dave: He'll wipe the jizz from his chin and say "yes daddy."
MRR: Do you ever read Maximum Rock & Roll?
Dave: I have but it's one of my least.... you just look at the thing and you don't want to read it. Too much shit in there.
Duane: It really cracks me up when you look at the scene reports "So and so had a fight, then we all went and had beer." Tescoe Vee's column used to crack me up though. Who's that guy who went to Thailand? Mykel Board! Mykel Board *still* cracks me up. He's so out of synch with the rest of the magazine.
MRR: How long have you been a two piece?
Dave: Well Joe. We lied. We're a quartet.

From this we finished our interview with these good Midwestern boys and proceeded to let them go about their business in order to bother another band. If you would like to read an even better interview with these stunning fellows check out BAKERS DOZEN # 5, from Santa Cruz, it should be out in spring 2001.

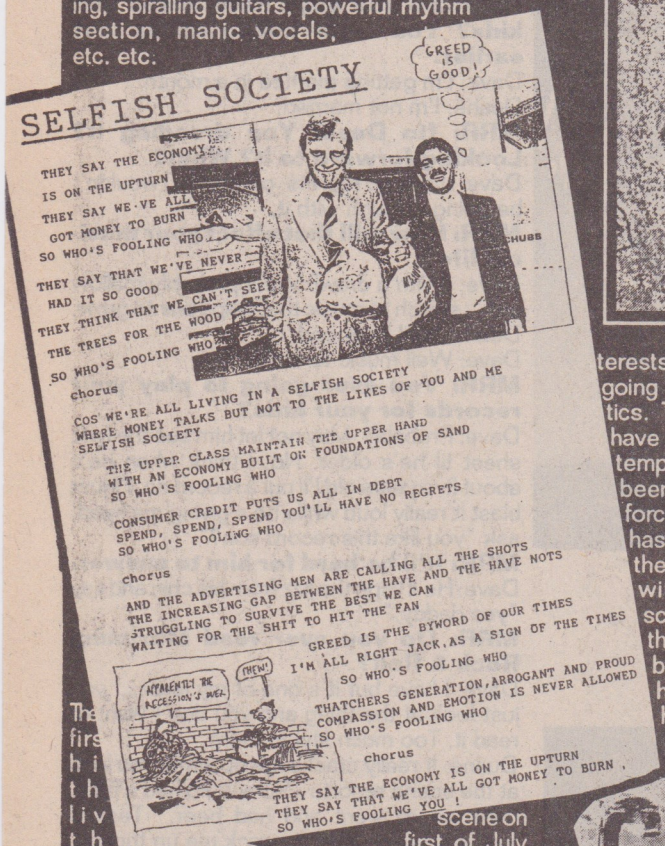


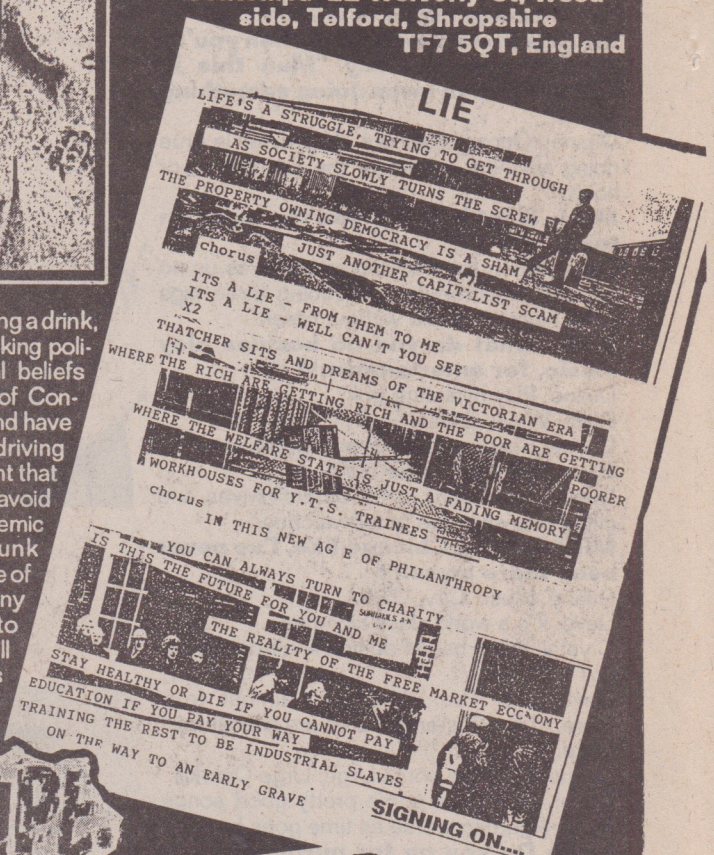
Photography: Toben, Crstal, Joe.

the Jesus Lizard:
Duane Denison
Mac McNeilly
David Wm. Sims
David Yow

INTERVIEWS

Contempt formed in early 1984 out of the ashes of three Wolverhampton based Punk bands, Seventh Plague, Vendetta, and Pulex Irritants. Rising from a dark and dingy cellar in Chapel Ash, their stark, post-apocalyptic wall of sound went for the jugular in a brutal and uncompromising way. Attacking the senses with anger and raw emotion. Twisting, spiralling guitars, powerful rhythm section, manic vocals, etc. etc.

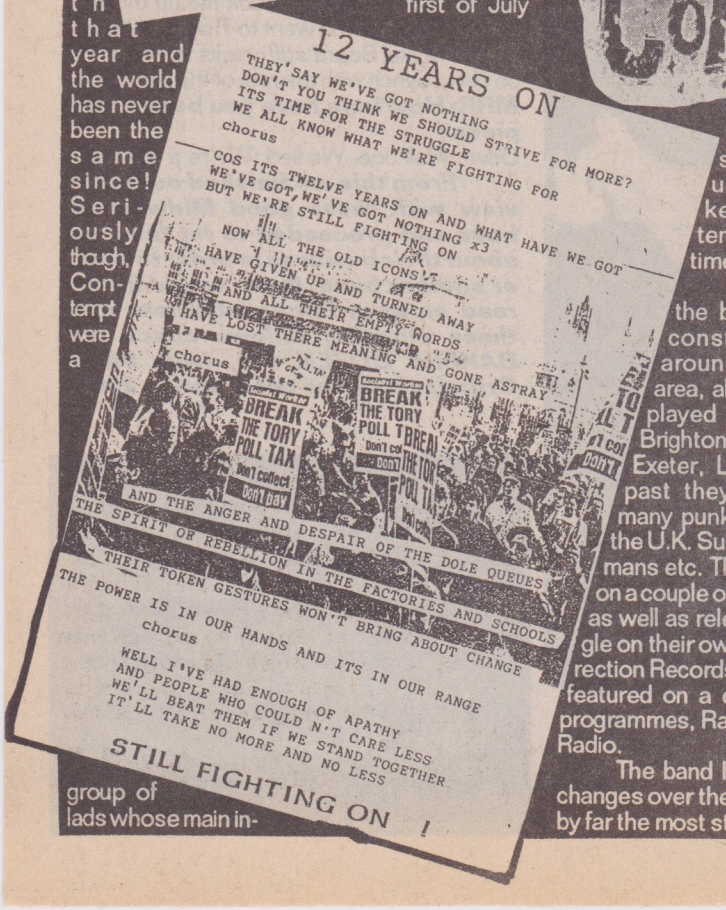




The first hi th liv th that year and the world has never been the same since! Seriously though, Contempt were a group of lads whose main interests revolved around having a drink, going to the football and talking politics. These strong political beliefs have been the backbone of Contempts existance so far, and have been the bands main driving force. It is this commitment that has enabled the band to avoid the apathy that is endemic within the British Punk scene and was the cause of the demise of so many bands. It is the ability to have a laugh and still hold on to your values as the long term struggle continues, that has kept the Contempt going all this time.

scene on first of July

CONTEMPT

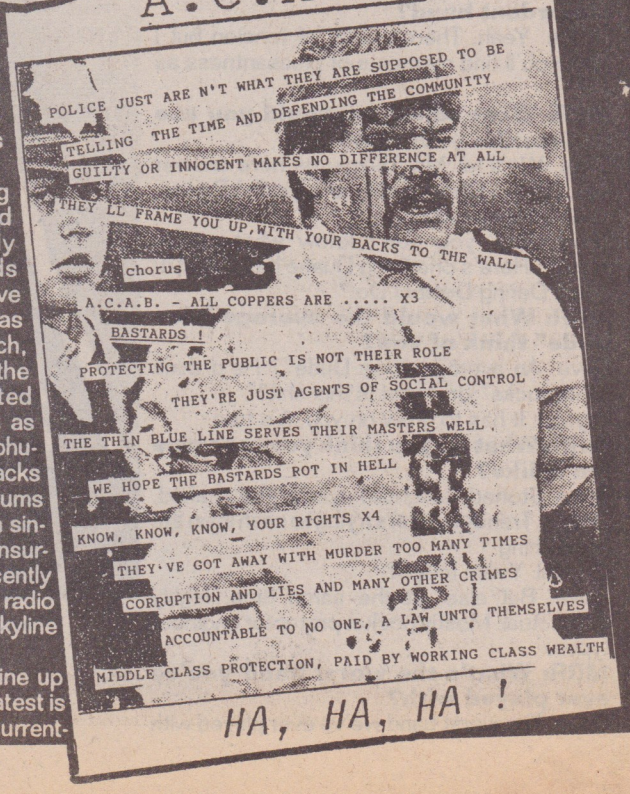


Since forming the band has gigged constantly, mainly around the midlands area, although they have played as far afield as Brighton, Belfast, Norwich, Exeter, London etc. In the past they have supported many punk notables such as the U.K. Subs, Conflict, Subhumans etc. They have had tracks on a couple of compilation albums as well as releasing their own single on their own record label, Insurrection Records. They were recently featured on a couple of local radio programmes, Radio W.M. and Skyline Radio.

The band has had a few line up changes over the years but the latest is by far the most stable. They are currently gigging like mad around the area and are building up quite a sizeable following. They have a tour supporting a major U.K. punk outfit in the pipeline. Their latest demo, *12 Years On*, has attracted some record company interest and the band hope to be negoitiating a deal sometime in the near future.

Well thats about it, we hope that you will give Contempt a listen.

Contempt/ 22 Wolverly Ct, Woodside, Telford, Shropshire TF7 5QT, England



SLAUGHTER AND THE DOGS

Interview with Wayne Barrett of Slaughter and the Dogs by Hugo Malmone.

MRR: Can you explain to the readers of MRR how you ended up in Lyon, France?

WB: Because of a woman named Lola, who I met in '78 in Paris during a Slaughter European Tour. I met her at "Le Gibus" (the Parisian punk temple in '77-'78) where she was hanging out with Tom Petty. I was attracted to France by love, and I've been swindled by a French girl!!

MRR: Will ya please make an historical retrospective of Slaughter and the Dogs from the very beginning of the band to your departure and the final break up?

WB: We started in '74, when we were still in school. We were totally into Lou Reed and the Velvet Underground, Bowie, N.Y. Dolls, Leonard Cohen, Roxy Music... so me & Mike wanted to start a band, which we did at the end of '74. In '75, we played our first shows for the Labour Party. That's how we got our manager, Mike's brother, who soon got us more shows. We left school to dedicate ourselves to the music and were a five piece by then. In '75 we began touring Scotland too. Then this guy who opened The Roxy booked us in London and this other guy, Steve Cumins, wrote some aricles about us in *The New Musical Express* which bought us even more attention. We decided to start our own record company, Rabid Records, with the help of Martin Hannet & Ryan who's now the head of Factory Records. We soon put out our first 7", "Cranked Up Really High" with "Bitch" on the B-side, and ended up playing a show with the Sex Pistols. By then we were still into the Roxie/Bowie thing and didn't have a clue about what punk was! While we were recording our 7", our producer, Martin Hannet said, "Hey this is punk rock!" We didn't know what this ment! We were just some kids who couldn't play their instruments, it wasn't our goal to be punk. I guess we just bought the concept because we were so young! In '76 we did this show with the Pistols and the Buzzcocks. It ended up in a big fight! Then we got a deal with Decca Records for $250,000, the biggest contract for a young band at the time. They thought they had bought Rabid Records too when we signed, we already had given away our rights to Martin, Ha Ha! We toured and recorded a lot in '76, '77 and '78. The press didn't like us back then, we weren't from London, we were from Manchester and they were very chauvinistic. That's why we decided to move to London and get into this bullshit media/promo thing which I wasn't into at all. We released our LP *Do It Dogstyle*, followed by a world tour. We played at CBGB in NYC where I had my worst fear ever, they're all crazy there! After a show in Amsterdam, we came down to Paris where I met Lola, now my ex-wife. When back to London, I decided to quit the band due to big money problems and musical differences. Ken Moffet, our drummer, and Mike wanted to do something else, Howard, the bass player, was more into a Cheap Trick/pop thing and me I wanted to improve within our punk rock thing, if you can call it punk. So I decided to dismember the band. Musicwise, it was definitely a "no future" thing, everything had to be commerical, the Clash had changed, the Pistols were gone... everything went "New Wave", except for the Damned who were still hot! I really didn't like this "New Wave" thing at all, that's not what punk meant to me: between '75 and '78, punk wasn't a music style nor a lifestyle, it was a mess! You could do whatever you wanted, just like

t h e
h i p - pies did in the early '70's with the "Flower Power", there was no limitations! Slaughter tried to keep on going after I left, they still had a following, which I was scared of. I had written "Where Have All The Bootboys Gone", which was a song about me, the way I was in '72, a skinhead supporting Manchester United! By then, there was violence during the football games, but it wasn't political at all. During Slaughter's last shows, there was those big racist skinheads coming with Slaughter tattoos next to "sieg heil" tatoos. I'm Jewish and religious, and I was going to these guys, telling them, "Hey you're crazy, you come to a show, watch a schmuck sing and sieg heil, are you nuts?" Sham 69 had the same kind of problems with the NationalFront, it was crazy!

MRR: I was gonna ask you about this: the "Bootboys" song ended up on one of those Oi compilations; were you happy with this?

WB: Not at all. Some of the bands on those record I don't like politically. You have to understand something: music is not here to lead you to political opinions, it's here to make you escape, to make you dream. With my lyrics, it's only stories, personal stories, nothing political. I keep my opinions for myself! With this Oi compilation, they didn't ask us anything, they just used our song. Gary Bushell, I knew him well, he was an Hersham boy, Sham69's following. Our goal with Slaughter wasn't to be a skinhead band or to have a skinhead following, it was to give pleasure to the most kids, give'em something to release their energy so they wouldn't actcrazy outside the show, in their everyday life. It was working out great at first, but by the end, we had like 800 skins sieg heiling, it was ridiculous.

MRR:So you had the same problems that Sham 69 had with violence at shows?

WB: It was even worse, as Sham sort of had a whole set of songs dealing with things skins can relate to, which we only had "Bootboys" which the skins considered as an anthem. You have to understand that a bootboy was a 1972 type skin, not a '79 skin, it's totally different. I was definitely happy when I left the band, that this Slaughter/skinhead relation was over. I never was into this nazi skinhead thing!

MRR: On another hand, don't you think it kinda helped the band to be on this record? A lot of new people heard you there for the first time, Including me!

WB: Yes, I know, when people talk about Slaughter and the Dogs, everybody goes "Bootboys"! This song went into top 100 in England, it's our best selling record. But definitely, this song was misinterpreted, you had to take care by then about what you were saying in England. But the main thing with Slaughter lyrics was fun!!

MRR:What were your ambitions when you first started? Did you succeed in reaching your goals?

WB: We had two goals when we started. First, we had one that no other punk band said at the time: we wanted to be stars!! The other bands were like, "No Future", and we were: "Hey we can be punk rock stars!", which wasn't hip to say at the time! We wanted to be like Bowie, like Kiss...and today, the guy who tells me, eye to eye, that he dosen't want to be a star, he's a liar! All the artists are narcissistic, they're all here to show their asses and to hear people say, "Ho, how beautiful, intelligent you are and how you play your instruments well!" The other thing: Slaughter wasn't a garage band, we were a street band, a real one. We were all old convicted with criminal cases; so we wanted to show the kids that, with a little work, you could get out of trouble. We were proud to put Whithenshore, our city, on the map, along with the Buzzcocks and some other

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MRR: You were playing around before the punk explosion. Do you think Slaughter and the Dogs have been an influential band or did you change your music when the whole punk thing happened?

WB: We were playing punk rock without even knowing it at our beginnings, we were playing something like "Waiting For My Man" with the whole Marshall, distortion thing, with the guts and hate, with the "Look at me, I do exist" feeling. It was always aggressive. The only punk thing by then was Iggy Pop, I always wanted to be Iggy's son! It was the right stuff, covering his body with peanut butter, it's not a Gary Glitter thing!!

MRR: What were your relationships with the other bands in '77? Do you keep in touch with the other members of Slaughter?

WB: Mike is the only member I still am in contact with, unfortunately. I still think about Howard and Brian and Phil, the second drummer we've had. Too bad that, with the years, the opinions change: they don't wanna call me, but they know where I am. Back in '77, everyone knew each other, it was great, the equipment was shared between the bands. The atmosphere was like: "Can I borrow your PA, or your guitar?", "OK, no problem!", it was cool.

MRR: So today, do you think that punk rock was

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MRR: So today, do you think that punk rock was defi- nitely something more than a simple fashion created by the English press, something they're very good at?

WB: Everything the press ever said about punk was totally fake. The press only needed good stories to sell. I remember Sid Vicious at the Roxy, journalists would buy him drinks and have him start a fight so the photographs would go "Clic clac, thank you Kodak!", and then had their story. But it wasn't reality at all. The audience was hot, but not violent. There's more violence at shows today, I think! Of course there should have been a fight here and there, but nothing really bad!

MRR: In between '76 and '82, who were your favorite bands?

WB: The only band that I really still do like is the Ramones, they never changed, they haven't sold out. And they never were political, except for a couple of songs!

MRR: Were you into the US hardcore explosion in '81-'82?

WB: No, I wasn't very interested, I kept an ear on it but from far away. I was involved in a band, Scum, sort of a Living Colour type band, here in Lyon. I wasn't into the hardcore thing.

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MRR: After your departure from Slaughter and your arrival in Lyon, can you tell us about your musical experiences?

WB: So I started Scum, a four piece heavy funk band in '80 with Noël who's drumming on the new Slaughter LP. Within three months we were playing in big festivals with the Beat, Trust, Iron Maiden, Rainbow among others! After Scum broke up I did a "sandwich" thing with Noël, some voices for a commercial song. It worked great! We were on the radio, in the nightclubs....with what is probably the worst thing I ever did! It was called "Wayne Barrett & the Lovers". Don't ever listen to it! Then we put out a 12" under the name Wayne & Kay, which was a flop, we were fucked over by the producer! He owes us over $150 000, we're on trial with him!

MRR: Now you're back to the beginning with this new Slaughter & the Dogs LP. How did it work?

WB: Simple enough: When I split with my wife it made me want to start again! When I got married, I got into the usual musician blues: "Hey, I gotta get a steady job, take care of my family..."; something real hard for a musician. Message to the girls: Don't start a family with a musician! So I started playing with Noël

and got a call from Mike saying that Trojan/Receiver wanted a new LP by Slaughter. I think the people behind those labels are among the best in England today. Mike told me that Howard and Brian weren't into it though, so me and Noël made him fly over here in Lyon. We wrote the whole LP in 4 days! The three of us got along very well, ideas melted quick. We recorded on 24 tracks, very few effects, it's a Rock'n'Roll album.

MRR: Why recording a cover of Gary Moore?

WB: Why? The title "Back on the Streets" means everything, we were a street band!

MRR: What do you plan to do with this LP? Are you gonna tour, or is it just a fun project for you?

WB: No, our project with Mike, Noël and me is to start Slaughter again for good, to gig again. We're looking for a bass player still, though. We want to tour!

MRR: You were talking about Receiver. What do you think about those labels reissuing these old (and sometimes bad) live tapes from bands such as the Clash, Buzzcocks, Ruts, Pistols... And in the case of Slaughter, how do you react?

WB: I think it's great, it's a good education for today's kids! The quality isn't that important, it's the atmosphere of the times then! Back in '77 I was into Hendrix whose records didn't sound that great, but the music was there, the atmosphere, the feeling was there.

MRR: Do you enjoy life in France? What do you think of the French rock scene?

WB: I think the French way of life is probably the best in Europe, if not in the world. Even a bum can get some money help, there's the sun, life is easy, there's not much pressure. Lyon is cool, it's close to Paris or London for the business. I like the people here, too. Too bad the French rock scene isn't that great today, like it was in '81. The producers killed the scene, there's not enough places to play. I do like a few bands though like Universal, Vagrants, Sweet Lambs, OTH, Parkinson Square...who do their own thing without compromising.

MRR: What would you say to a band that would try to follow in Slaughter's footsteps?

WB: Good Luck! Don't try, it's not worth it! But don't buy any Slaughter record for more than $8! I don't get any royalties! (*laughter*).

MRR: Your analysis of the world scene today: Do you think that a new underground or punk or whatever movement can happen without appearing as "cliché" or "deja vu"?

WB: I think it can happen again, in a different atmosphere. Today we're living in the same disco shit thing we had in '72: the "world music" thing is totally dumb to me, those guys who piss in water or whatever and do a song with it, it's so stupid! Who wants this! Me, I like to see a band with real instruments, with 4 or 5 guys sweating and screaming.

MRR: But with bands like Metallica or Nirvana (whether you like 'em or not, musicwise), don't you think there's some hope today for bands to succeed, without "prostituting" their music?!

WB: I think these bands have to sell their asses to a certain point. Once you're in a stadium playing to 70 000 people you're not playing music anymore, you're doing a business! I believe in what I see, I don't really believe in what I hear about some band's integrity. Whatever music you hear on the radio, it's all big business! Me, I'd like to make money too with Slaughter, but without selling out or compromising. No compromise! People like it or not, that's it! I never tried to please people with my music, it just happened.

MRR: Can you give us the complete Slaughter discography if you remember?

WB: Well, vaguely. There's 52 records of Slaughter, including compilations, different pressings of the same record.... but the official releases are:

- Cranked Up Really High 7" (Rabid)
- Bootboys 7" (Decca)
- Dance a blame 7" (Decca)
- Do it Dog-style LP (Decca)
- Rabid Live LP
- Live at the Factory LP
- Quick Joey Small 7" (Decca)
- You're Ready now 7" (DGM)

There's more but I don't remember very well!

MRR: Ok, I guess that's it. Thanks a lot, Wayne.

WB: No, thank you!

Svart Sno is a quartet hailing from Stockholm, Sweden. I wouldn't embarrass them by calling them the flagbearers of good Swedish hardcore (they don't believe in flags or leaders anyway), but they remain one of the few older groups still sticking to the old spirit. While many groups are destroyed by drugs, line-up changes and disillusionment, Svart Sno stands stronger than ever. Never content to simply build a wall of noise and spray paint it grey with over-used slogans, they seek to maintain their self-respect and excitement, challenging dogmas and stale convictions, never missing an opportunity to have fun while doing so. The new album (being their third release) sees them branching out a bit, without losing the in-your-face attack that forces the listener to pay a well deserved attention. Do not miss out. Order the album through the record label (Jesus Kudd Records c/o Marko Mikan/ Bomansg.22 F/ S-722 20 Västerås/ Sweden, or write to Svart Sno c/o Really Fast/ Box 6170/ S-102 33 Stockholm/ Sweden. P=Peter-guitar, T=Tompa-bass, F=Fabbe-vocals, J=Jocke-drums. Interviewed by Staffan of Really Fast Records.

MRR: Could you begin with explaining your name?

F: It means black snow.

P: From the beginning it was a song title, but we thought it sounded better than our old name, so we changed it. The song was about the destruction of the environment. Since then people have put a lot of other meanings to it.

MRR: You just released your album now. It's on CD and part of it is financed with money that the state contributed. Have you had any reactions from this and do you have any moral problems with it?

F: Here is the crucifixion.

P: If they want to throw money at us it would be foolish to say no. Concerning the CD, I don't like it very much but it's part of the game, I guess.

T: We've got to fulfill some demands. For example, singing in Swedish, the lyrics must be included and it must be on both LP and CD.

P: To sing in Swedish and including the lyrics is no problem for us. We would have done that anyway. We haven't got any special reactions from it. Jesus Kudd Records is still a independent record company.

MRR: Third Record and the Third Record label.

P: We have nothing against our old record labels. We know a lot of people from underground record labels. If they want to release a record with us, no problem. Everything works on a friendly basis.

MRR: Have you ever considered singing in English?

T: Some people ask us about it, just like we would break big if we did.

F: I don't think the lyrics would come across in the same way as I'm not that good singing in that language.

P: We've always had English translations in our records.

MRR: So, do you get any reactions from abroad about the lyrics?

P: No.Not yet anyway.

MRR: You are one of the few Swedish groups that have politically oriented lyrics. Most younger groups sing in English and they don't seem to have much to say.

P: Maybe it's because we grew up with Crass and Flux of Pink Indians (*laughter*). Oh well, it's aggressive music and there's a lot of things that we are angry about. It's a good way to blow off some steam. A lot of our new lyrics may not be that political but the majority are, and they will probobly always be.

MRR: How do people react when you sing "Jesus Was a Homosexual"?

T: A lot of heavy metal kids think its cool, just like me. (*laughter*) They got it a bit wrong.

P: Maybe some people don't get the message and find it stupid. The song is about how Jesus got persecuted and the way Christians persecute homosexuals today.

J: AIDS as a punishment from God.

F: Maybe the song title is a bit silly but if you read the lyrics, it makes sense.

P: The name of the song was just to provoke thought.

MRR: And there is a song about the Gulf war on the album, right?

P: It's a bit late to release now, but the song is not only about the Gulf war. It brings up US imperialism as a whole. We don't see the United States as any heroes who fought a good war. There aren't any good wars.

MRR: How do you feel about the Swedish media coverage of the war?

T: It was scary. The war got pictured as some kind of contest.

P: A lot of the news came from American stations and I think that says a lot. But I got to

say that some newspapers did have a few good articles. I didn't like the prime minister we had at the time, but he did a good thing when he connected the whole thing with the Palestinian problem.

MRR: What will happen to Sweden if they join the EC?

P: Higher unemployment, more police repression and capitalism will roam free. Rich get richer, poor get poorer and it's something I just don't believe in.

J: The snuff will disappear (*laughter*).

P: It's bad enough that decisions are made in Stockholm instead of by the people affected by those decisions. Now they want the power to be concentrated in Brussels and that's not what I call democracy.

F: It's scary that everything always is valued in money. In the press they tend to only discuss the good parts, like lower price on food.

P: What EC is all about is making Europe a superpower and building walls against the Third World. Sweden wants to be in on this and that's why they keep telling us that we are a part of Europe and shouldn't isolate ourselves. I feel that the world is much bigger than just Europe, that's why I feel that if we join the EC, we will really become isolated. It's like spitting in the face of the Third World and it's totally absurd.

MRR: Is there any chance to stop Sweden from joining?

P: No, I think the race is run, but I'm not saying that we should give up. I think it's a pretty hopeless struggle though.

MRR: Are there any advantages as a band?. For example, while touring abroad will it be easier to get into other EC countries like England?.

P: What good are those advantages if we have a harder time back home?

T: It sounds a bit egoistic to think that way.

MRR: Have you ever played abroad?

J: Denmark and Finland.

P: Our first gig ever was at a two day punk festival in Finland. They said we sounded like Disorder and we probobly did.

MRR: A lot of people in other countries are surprised over the lack of gigs in Sweden because they know so many good bands from there.

P: There's not that many good bands here. Most of them broke up.

MRR: But are there any good ones?

J: It's pretty bleak.

MRR: But is there a climate for new bands to develop if there are no gigs?

P: I think so. What's big in Sweden right now is not HC. It's this whole speedmetal thing with bands like Dismember, etc.. It's almost like the HC explosion used to be. I don't think it's that much of a problem with gigs, the question is if people are interested.

The gigs nowadays just seem to be like parties for the already converted, where you can drink until your brain explodes.

F. It doesn't really matter what band is playing. Personally, I enjoy recording in a studio more than playing live.

F: My favorite gigs have been in Malmo and Goteborg when we played in squats. When you play in squats it's usually a good atmosphere and a good mix of people, compared to the ordinary punk rock gig.

J: The glow has faded...

MRR: That won't be easy to translate. (*hysterical laughter*) What do you do is there is trouble at your gigs, cause I know it has happened when I saw you guys?

F: We just quit.

MRR: Sometimes you play "Let the Swedish Flag Burn".

P: Yeah, that's a song made for those situations. If we see too many flags in the audience, we have this strange tendency to play "Let the Swedish Flag Burn".

T: Often there is no time to play more than half of the song before it's time...

MRR: Time for what? (*laughter*)

P: To quit. To be honest, when there's trouble, there's seldom any fights. We stop playing and get extremely badmouthed for a while and after that, it usually calms down.

T: It's been close a couple of times.

MRR: So, are there any good bands in Sweden nowadays?

All: Stormavdelningen, G-Anx, The Sun, Pizda, No Security, Omnitron, Dischange, etc.

P: There used to be more but a lot of good groups broke up.

MRR: What about new young groups. Is there any difference?

P: More death metal and less bands with good lyrics. A lot of the young bands today just seem to aim for a big, fat contract as fast as possible. It sucks.

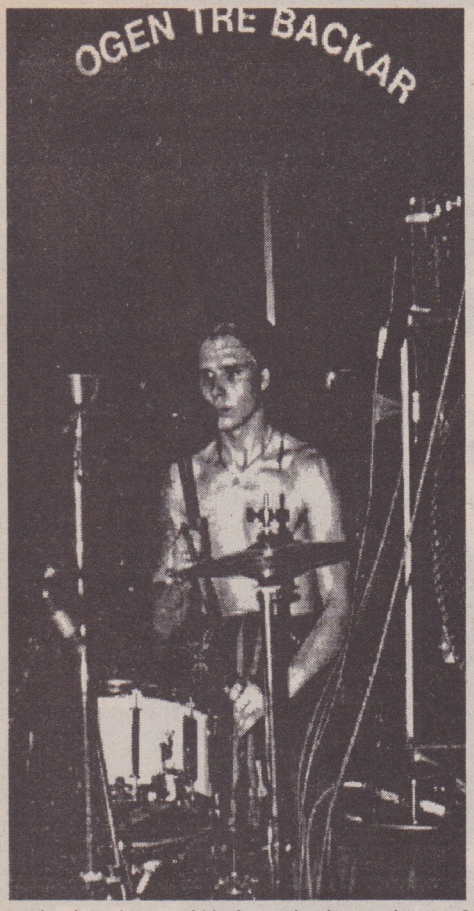
F: There's not too many new HC bands. At least not too many that you hear about.

P: And it's pretty boring that all new bands have to sing in English. But something that is better now is you don't have to wear boots, studded leather jackets and have spiked hair all the time. Almost everyone looked like that eight years ago.

MRR: If you look a couple years ahead, what do you think you will be doing?

P: Maybe we won't play HC anymore but definately aggressive music, I think I always will play in a aggressive band. That's what I enjoy the most: practice, write songs, play guitar, and so on. I can't see any reason to ever stop doing that.

F: I don't know how long we will exist but it feels damn good right now...the atmosphere



in the band, etc.. We have had our share of drawbacks, conflicts and angry fights.
P: The band is like a love affair. It can't be a dance on roses all of the time.
T: It's fun that we always had the same line-up, too.
F: Right now it feels like we will never break up.
P: Interview us again in ten years (*chaos and laughter*).
MRR: People abroad often split up the Swedish scene into two factions; one with bands like Anti-Cimex and one with the likes of Asta Kask. Did these factions really exist? How come Discharge has been such a big influence in Sweden?
P: Because they are the best! Can't you understand that? Well, it's a bit funny that they have influenced so many in Sweden and Finland, but that's the way it is. Discharge meant a lot to me. It seems like there is this big Discharge revival thing going on in the UK with bands like Doom, etc. It's fun, but when I listen to the old EPs, I must say that the original was the best.
MRR: You are supposed to be on the Discharge/Minor Threat cover compilation as well...
T: It's just for fun. Its been very delayed and who knows if it will ever show up.
MRR: The Minor Threat influence is pretty hard to find in Sweden...
F: They came along a couple of years ago.
P: You won't find them in Svart Sno, that's for sure.
MRR: Ok, explain the thing with tractors.
All: (*laughter*).
F: Well, Piffen has lived out in the countryside for a long time and he has very nice boots with tractor soles...
MRR: Show them for the tape recorder!
F: The tractorhippiepunk.
J: I suppose I have to live with that for a while.
MRR: Vegetarianism: that's something that's been disappearing over the years.
P: Yes, it has. We are on a comp. EP that the guitar player from G-Anx released. It's called *Civilisationens Bakgard* and it's a benefit for the ALF. It's fun because those kind of records are really needed right now. I have no plans to start eating meat just because every one else stopped being vegetarian.
F: It all comes back to that not too many bands sing about politics anymore. A lot of bands abandoned their ideals. It made me think.
MRR: Because of the few groups that sing about it these days, the young new people don't think about it?
P: It's no use telling that to us, we still sing about it. The fact is, lyrics can change peoples' attitudes. I'm living proof as I was very influenced by the Flux-Neu smell EP when I became vegetarian. The reasons for being vegetarian have changed a lot since then but it got me thinking.
MRR: Is this the purpose of your lyrics too?
P: I have no illusions about changing the world but someone might stop and think. The most important thing is being able to live out your aggressions.
MRR: What more can be done than screaming out your aggressions?
P: I try to get involved in other things, too. It's a pity that most political work is extremely boring; you never get to see any results. It's always an uphill struggle.
F: It's a bit boring with all the same people at every demonstration.
P: The most important thing with politics is to look at yourself before you judge others.
MRR: What's the most fun thing anyone ever said about Svart Sno?
F: I have a friend that said "A gig with Svart Sno is like getting a hard punch in the stomach while pouring hydrochloric acid in your eyes."
MRR: So, what do you think about straight edge?
P: They always seem to be arguing about that in MRR, but who cares?
MRR: But is there any straight edge scene in Sweden? I got that question back in 1985.
P: No, there's just a lot of people who hate it.
F: This is Sweden, not the USA. In the USA it seems to be some kind of stupid trend. It seemed pretty ok in the beginning, but right now I get disgusted by some bands' attitudes.
P: I have no problem with drinking whisky and listening to Minor Threat at the same time. It's supposed to be think for yourselves and not follow like sheep right.
T: Theres no straight edge gigs, that's for sure.
All: (*laughter*).
MRR: Do you cooperate with any other bands?
All: The Sun!
P:We are friends with a lot of bands but as for cooperation, we share amps and drums with Brown Eye.
MRR: If you were to go to a deserted island and could only bring three records. which would they be?
F: Svart Sno's LP (*laughter*).
P: I would bring: Poison Idea *Feel The Darkness*, Rudimentary Peni *Death Church* and Subhumans *From the Cradle to the Grave*.
T: Something with Fuel.
F: NoMeansNo.. No, wait the new Coffin Break album.
P: *Really Fast Vol One*, *Vol Two* and *Vol Three*. **MRR: Ha ha. Thanks!**

THE LYRICAL GENIUS OF SVART SNO

"Jesus Was Gay"

"An old hippie got nailed to the cross.
for millions of people,
the world's greatest loss.

"He got crucified for his sins,
but what did he do?
Jesus was gay,
suffering became his way.

JESUS WAS GAY!

"There's no big difference,
from the morals of today,
By conservative churches crucified
for the sake of being gay.

JESUS WAS GAY!

THE MAN THE MYTH THE SCUM

PETE THE ROADIE

Interview by Tim

MRR: How long have your been a roadie?

P: Ten years.

MRR: What are some of the bands you've traveled with and worked with.

P: Subhumans, A-Heads, Organized Chaos, Shrapnel, Culture Shock, Citizen Fish, Christ On Parade, MDC, Rhythm Pigs, Amebix, Smart Pills, Zygote. Want more?

MRR: No, that's plenty. *(laughs)* How did you fall into this?

P: I grew up in the same town as some of the Subhumans. They were doing more and more gigs, got equipment, and needed a roadie.

MRR: In a way, you're like a professional punk roadie. Very few have done this for 10 years.

P: Probably not, but I wouldn't use the word "professional" unless you're going to earn a living from it...and you can't.

MRR: Do you make enough to survive?

P: I make enough to survive, just. Most bands you work for...it's not a weekly wage. You get everything paid for on the road, flights, food, etc. You get to travel.

MRR: Do you get to enjoy the traveling or is it just work all the time?

P: I enjoy seeing other places, other towns, other bands, meeting people. And I enjoy working shows, going to shows.

MRR: What's a typical day on the road like?

P: Wake up...in the van. Travel for about 6-8 hours. Get to the gig and set up. Sound check. Wait for the band to come on. Make sure everything works. Keep the stage clear. Pack down. Sleep in the van. Get up. Travel....

MRR: Do you do a lot of the driving?

P: I don't do any of the driving.

MRR: During the show, do you get to relax and enjoy things?

P: Not really. You've got to be watching the equipment, keep your eyes on it the whole time, watch the other bands and work stage for them as well. The PA has got to be kept intact; can't have a support band smashing the mics stands, etc. No going off to the nearest bar.

MRR: What's the biggest disaster that you had happen to you?

P: Vehicle disasters, engines falling apart. At a show itself, a few turned into riot situations. We had one in Germany, with the Subhumans, where the riot police completely surrounded this squat and teargassed everybody. I tried to explain that we were an English band and would like to move our gear out. "No, you're getting out now!" Our van was part of the barricade keeping the pigs out. We weren't going anywhere. Me and Martin from Holland were roadies...well, he got arrested. In the end, we managed to convince the police that we *were* just an English band and they let us go. There are always things like that that stop gigs—police harassment or skinhead violence. But it's really rare now.

MRR: Any problems with other bands, stealing equipment, etc?

P: People in the crowd always try to steal things off the stage. Not so much the bands, but that's another reason that it's good to be there the whole gig, to know what equipment you've got and what equipment's theirs.

MRR: Any off-the-wall situations you can think of?

P: You get weird audience reactions sometimes. This year, with Citizen Fish, we were in some Eastern European countries. At shows, there were not just punks, but a whole cross-section of everyday people out to see a "western" band.

MRR: Tell me about roadie humor?

P: You play tricks on band members. Wait for them to sleep and then paint them, or sew them all together. Did that to Trotsky this tour! Leave people behind. With some bands, you just don't want to go to sleep in the same room with them because you know you're going to get pranked. Like Chaos UK.

MRR: Any been done to you?

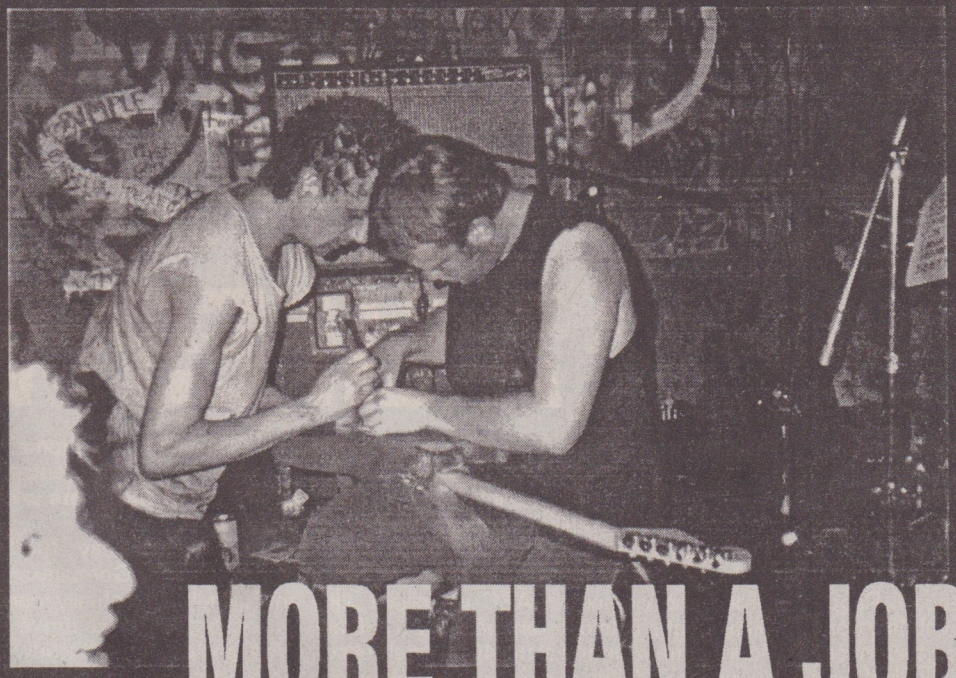
P: No. That's why I sleep in the van!

MRR: What bands have a great sense of humor?

P: Citizen Fish/Culture Shock people. Definitely. They must have something going for them, having stayed together for so long, so many tours.

MRR: How do people blow off steam? Tensions must

PUNK ROCK ROADIE



MORE THAN A JOB

build up.

P: People go off on their own on days off, or when they get to a show they do a sound check and then go off for a walk. Those people, they seem to get on so fine, but I've worked with bands that argue the whole time.

MRR: Any bands you knew just wouldn't last too long because of that?

P: I'm not going to mention any names. I've got to see these people when I get home! But I have worked with bands that treated me like shit, "Roadie do this, do that!" when they snap their fingers. Some bands treat promoters and the crowd like shit as well. And you get bands that think it's all right to pick up on women every night, totally sleep around. I think that's the worst. It's really sleazy.

MRR: Do you feel good or bad about the way most bands conduct themselves?

P: I think most bands behave in a brilliant way, at least punk rock bands. If they act like big time rock stars, they wouldn't last in the punk scene.

MRR: I don't know. There are plenty like that in this country. Bands that usually have managers. Or bands with a prima donna attitude, in it more for the money or fame than the love of it. When I was booking Gilman, Underdog stuck out in that way.

P: When I was working with the Rhythm Pigs in England, MDC played on some of those dates and they had a bit of a fucked attitude. Flying to gigs, getting to gigs late and not wanting to carry their equipment. That's how I ended up saying "I'll do it, and let's get this show on the road." Most of the bands I've worked with have no management, it's all DIY alternative stuff. It's the band and one or two roadies, and that's it.

MRR: You and 'Richard the roadie' have worked together a lot, right?

P: 21,000 miles together, so far.

MRR: Are you going to form a Roadie's Union?

P: We should. He's great, the best ever roadie I've worked with. Something clicks there. You can totally depend on him. You can both work the stage together and not get in each other's way. You know what you're going to do, know what he's going to do. Some people, you have to watch them all the time, which is not being nasty to them because sometimes they're a bit too slow or a bit too eager even.

MRR: What's the hardest part of the job?

P: Traveling. The distances in the States are quite hard. I don't mind it, but it's hard on everybody else. Six or seven people cramped in a van for 16 hours at a time, for days on end. It starts to wear people down. It's not hard at gigs. There are scary times when you've got violent people in the crowd who will fuck with the band.

MRR: What do you do?

P: Kick them off stage and smile at them, that's the best way.

MRR: Ever have to get physical?

P: Yeah, but very rarely. When you do, you just make sure you're pretty physical. Very rarely will they come back.

MRR: Did that used to occur more than it does nowadays?

P: Much more. It was worst when I just started. I didn't know what it entailed. And there seemed to be a lot more drunk people in the crowds then. It's different in England because the drinking laws are different. Over here in the States, we just do all-age shows, most of which have no alcohol on sale. In England and Europe, everybody's pissed.

MRR: Ever gotten injured working?

P: Just cut up, no broken bones or anything. Being hit on the head by guitarists or bassists. Jaspar wiped me across the head this tour, totally swung around. I'm used to that.

MRR: Are there any do's and don't's of being a roadie?

P: Keep it together, don't get too drunk or stoned before the show. I say that from experience. Don't get too involved with the band you're working for. I've worked for bands that said "You're the fifth member of the band." But you soon find out you're not one of the family. Keep it apart.

MRR: So even though you've known these guys ten years, you still keep it separate somehow?

P: Yeah. I'm just a roadie. The band business is their business. Because you've known them for so long you could get really involved. Sometimes you realize you've become too involved in band decisions or how people think. It's quite easy to take sides. If there's a grievance or grudge, you should stay out of it and leave it up to the band. If it involves the tour or details or questions about doing a gig or using a certain promoters, then you have some information and it's OK. I don't go to practices, go to the studio—I just do gigs and that's it.

MRR: Have you ever wanted to be in a band?

P: No, I can't play. I've thought about it. I can play bass or drums a bit, very badly. But it'd be unfair to start a band but be off touring all the time with other bands.

MRR: Ever had to substitute for somebody sick in a band?

P: I sang for the Subhumans once. (*laughs*) It was terrible. Dick's actually got a tape of it but won't let me listen to it, it's so bad. We were on the way to a gig in Newcastle and the engine overheated and the water sprayed up and burned Dick. He had to go to hospital. It was like "You're going to sing tonight." We

were on tour with a band called Faction, and I sang 4 songs and people from that band did 4 songs.

MRR: Nervous?

P: Totally! It was a terrible gig, really violent, loads of drunk people, loads of fighting. "Get out there and sing!"

MRR: Can you see yourself doing this for years to come?

P: Yeah. I really enjoy it. It's a way of life.

MRR: Have you met many other roadies that have the same sort of attitude that you do? Is there a 'roadie club'?

P: I think Richard is the only one now. Just wants to do tours and is really into it. There are a few in England who have been working with bands for a while, not as long and not into it as much.

MRR: From your perspective, how have you seen things change over the years?

P: Years ago, especially in England, the crowds were really drunk and all punks just into getting really out-of-it, anarchy/destruction, that sort of punk ethic. Over the years, people have gotten their energies into different things: hunt sabs, anti-vivisection, loads of issues. That's definitely good. You see more people setting up stalls at gigs, selling fanzines, selling records, small independent distributions. That didn't seem to happen so much then. The punk scene has changed for the better.

MRR: We always hear, here in the US, that the English punk scene is dead.

P: I can't understand where people get that from. I guess they're looking at bands like GBH, Exploited and Discharge. And that is dead—dead and buried. But there are so many small bands, so much energy going on. It's always been there and always will be. And it's definitely picked up in the last few years. Bands like Culture Shock, Citizen Fish, Chumbawamba, RDF have helped by getting bigger but staying on independent labels, still playing small places and affordable door prices. Not selling out at all. People realize that "Yeah, this is our scene and we can keep it." People have realized over the years that if they don't put in their energies, don't keep their scene together, they will lose it. The punk thing's been going on 15 years now. When it started, the major labels figured "two years and you'll blow yourself out." Another thing, the punk scene now brings out a lot of issues that should be tackled by everyday people. You can get information at gigs, like with the Poll Tax. A lot of people wouldn't have known what was going on if it hadn't been for the punk scene. There was so much material that you could get at gigs on how not to pay the tax, how to deal with people coming to your door, and what to do, but you couldn't get it anywhere else. I learned a lot by picking things up at gigs. There's no other music culture giving out that sort of information.

MRR: What are the differences between the US and England?

P: The quality of bands is better in the US. And you get treated better here, but that's because we're an English band here.

MRR: American bands always say they get treated better in Europe.

P: We get treated better in Europe. You'll get a meal, free beer, etc. But in England, promoters and venues are realizing you've got to be nice to bands. The majority of punk rock gigs in England are in top rooms of pubs where the owners don't really give a fuck about the bands. There are a few places, like the 1 In 12 in Bradford that are co-op run and great places to play. But in Germany, people seem more together. You can see their strength in the squatted scene. In the US, it seems suburban and people don't really know each other. But then there's Gilman where people do know each other and work together and it seems strong and organized. ABC is brilliant, like Gilman but a little different because it is New York. Same in Detroit at the 404—another co-op run place, loads of energy. Punks, hippies, homeless people, and the atmosphere is brilliant. Last year when we were in the midwest with Citizen Fish and Cringer, we went to a lot of small towns, and some of the gigs were great. Texas surprised me this time. Heard a lot of horror stories, but we played Dallas and Austin and they were great shows as well. There were skinheads at the shows, but they seemed to be smiling. In Dallas, a skinhead came up to the stage and scowled at me. I turned around and smiled at him. He couldn't do nothing but smile back.

MRR: Doesn't always work, but it's cool if it does.

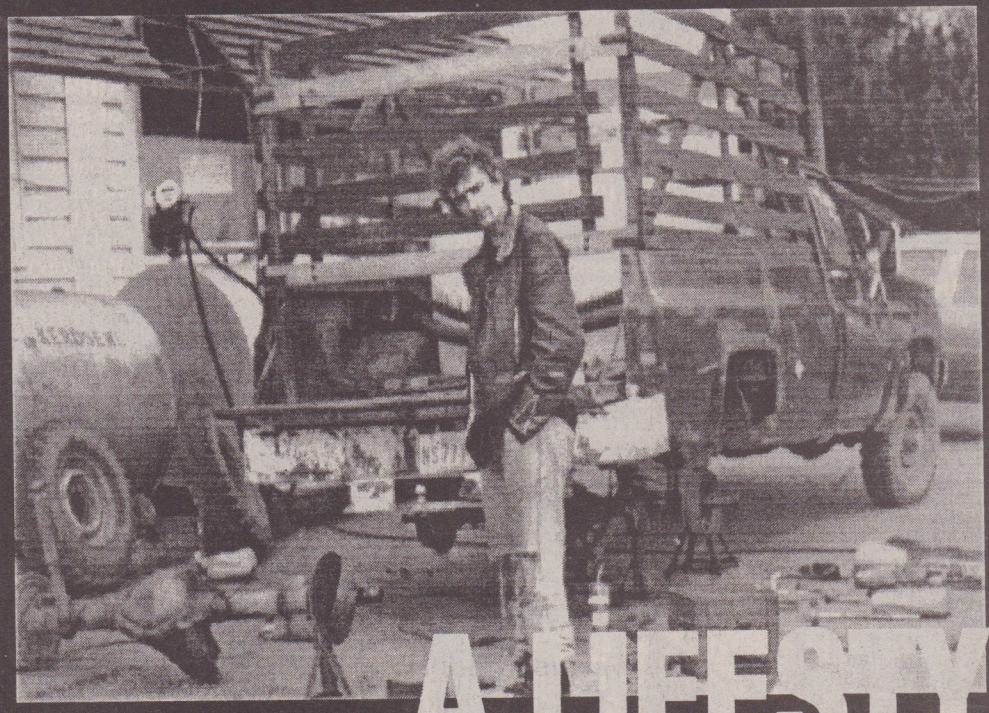
P: Just look him in the eye. Plus, he was surrounded by 200-300 people having a good time. One guy with a 'hard man' attitude doesn't work.

MRR: What should a roadie take on tour?

P: A good tool box. A flashlight, one of the most important things I carry. A roll of duct tape, a knife. Extra strings. Make sure everybody has a tour itinerary so you know where the band are at all times. Have someone sleep in the van with the equipment. Make sure people know where they are staying. Make sure they know where the van is. Make sure they know what time you're going to leave in the morning. Know how to fix things. I do scrap metal reclamation at home, so I know how things fall apart. Basic engine stuff. That's it.

MRR: What happens when the engine gives out?

P: We've been lucky. The Subhuman's van came to a halt in Germany and we couldn't go any further. We actually found a guy who lent us his van, which we drove back to England. We then sent him out a new engine, which he installed in the Subhumans' van, and then he drove it back to England for us. And then he crashed it when he got to England cuz he drove on the wrong side of the road. (*laughter*). On the Rhythm Pigs tour of England we had three engines blow up. It was crazy. Then they had their car stolen as well, with everything they made, all their money, passports, air tickets. First UK gig.



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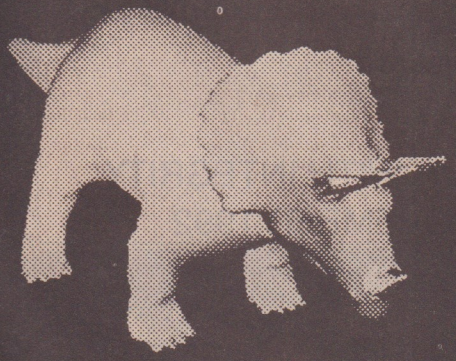

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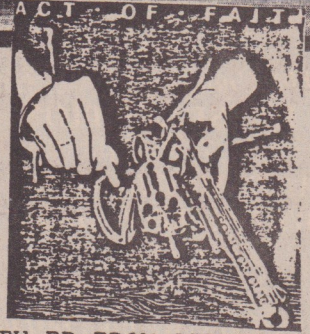

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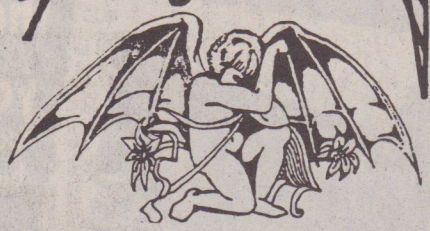

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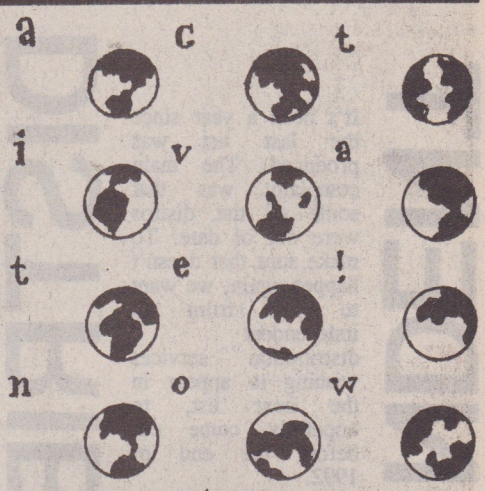

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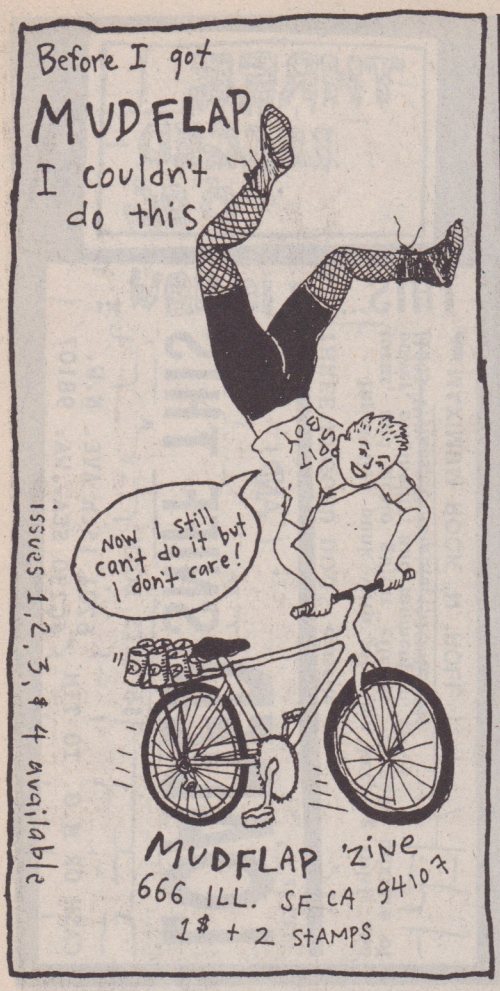

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It's been a year since the last list was produced. The main complaint was that some of the distros were out of date. To make sure that doesn't happen again, we want to hear from all independent distribution services wishing to appear in the next list, to hopefully come out before the end of 1992.

So please send your name, address and some information about what you distribute to the address below.

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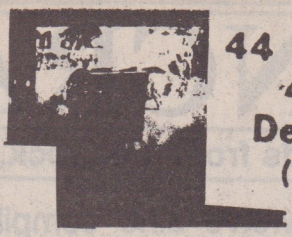

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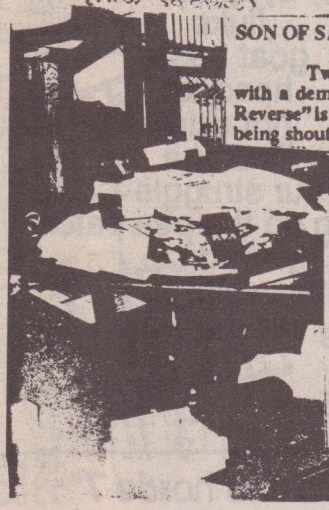

SON OF SAM - "Fingers/Life in Reverse"

Two songs taken from the "Hotel Terminus" cassette. Mid-paced hardcore with a demo quality feel to the recording due to the surrounding echo. "Life in Reverse" is the better of the 2 cuts here with lyrics focusing on despair and the music being shouted melodic punk.(MH)
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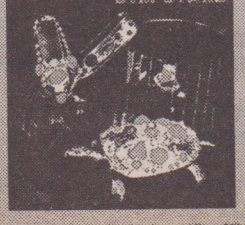

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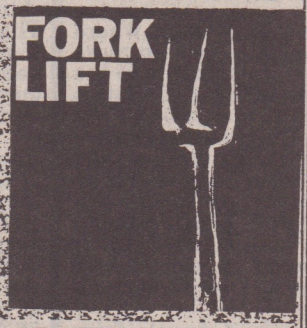

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TWO TALES OF THE AMERICAS

CUBA

EL SALVADOR

by Paul Ross

DID YOU SEE THE COCKROACHES IN HAVANA?

Cuba is sinking. Finally the queues became too long, the buses too infrequent, the food too scarce. The people, and their complaints too desperate.

I had just survived 12 weeks in El Salvador, where the U.S.-bred army and its death squads still ruled, and in Nicaragua where the death squad goes under the name of Hunger and where the guilty are even less likely to be brought to justice. Therefore it was hard at first to recognise the cries of this historical reference point, Cuba, whose nearly mortal wounds are currently being opened and so savagely salted in public by the international politician-press alliance.

Hard to recognize, and hard to believe that in Cuba, where tropical socialism has taught Goliath to respect David on more than one occasion, those dreary black and white portraits in the Western press are much more than fakes supplied by Goliath's press agent. But the truth is not very colorful.

A symbol of internationalism, the unselfish dreamy stare of Che Guevara supposedly providing the island with its vision and purpose, Cuba has given its blood to the noblest causes and its mind to the noblest endeavours. Apart from the levels of health and education, unique for a supposedly Third World country (which has attained a child mortality rate lower than those in many cities in the United States), it has given free or sponsored education and medical attention to thousands of people from all over the world.

Whether it was the soldiers sent to defend Angola from South African terrorists, the houses built in Nicaragua to replace those blown down by hurricane Joan, or the numerous refugees given a unique opportunity to study for free, Cuba gave, frequently giving more than it really had.

And as I entered the country, passing through the smiling customs officals and army personnel who were anything but the stiff, bureaucratic, repressive types I had expected, I wondered if foreign reports of Cuba's negative aspects—police repression, the state's economic straightjacket, etc—were true.

After all, I reasoned to myself, hadn't Cuba overthrown a ruthless dictator 32 years ago, given the poor a house, a school and a plot of land? Hadn't it given the poor a voice, that, in spite of the press censorship, could be heard without fear of death or disappearance? After where I'd been in Central America, the Cuban standard of living seemed positively luxurious. They had higiene, they didn't just eat tortillas, rice and beans every day, they had a high level of culture, intelligence, ambition.

But tales of tyrants and tortillas won't do any more for most of the Cuban people. The excuses are no longer sufficient to explain their downward plunge. They're tired of hearing about Cuba's achievements when it's the failures that are staring them in the face.

And the achievements don't serve as excuses because their 32-year old revolution rightly taught them that free and equal health care is a right and not a privilege. They were rightly taught that education is freedom, but then taught to stick to the Cuban

FROM ARMED STRUGGLE TO ARMED PEACE

The bridge between Honduras and El Salvador felt like the point of no return. People washed clothes in the river down below, seemingly oblivious to the hordes of soldiers above, teeming at either side of the bridge under massive gates where passports were rigorously checked and surnames were checked on the authorities blacklist of unwanted (and wanted?!) persons.

Ahead the gateway to El Salvador, which seemed almost like a tunnel because it's overwhelmed from behind by a hilly mass of green which obscured any possible vision of what might lie behind. "Welcome to El Salvador" the letters glared down. I chuckled to myself, feeling a mixture of irony and a nervous tingle. That happy message had to be like a tourist guide to Belsen I joked to myself. It's at moments like these when my imagination can become very colorful; I pricked my ears, half-expecting to hear the gunfire of the 12-year old civil war between the left-wing FMLN and the dictatorial El Salvadoran army.

I returned to reality as I reached the El Salvadoran border. The impression was threatening, but less than I expected, a sign of the government's keenness to change its near fascist image abroad and obscure the hard reality from soft Westerners. I looked around the mass of uniforms and firepower that surrounded me. This was the army responsible for the murder of Archbishop Romero in 1980, the murder and rape of the U.S. nuns in 1981, the murder of the Spanish Jesuits in 1989, I thought to myself. (I, of course, make the typical Western mistake of ignoring the 75,000 civilian deaths and thousands of other people injured by the army or its death squads.) Images of Oliver Stone's *Salvador* flashed through my brain, and I tried to seem as much as possible like a dumb tourist, pretending to be oblivious to this country's tormented suffering and its people's long struggle for freedom.

I got on another jam-packed Central American bus a very relieved man after a trouble-free entrance to such a trouble-torn country, and to soothe my nerves I decided to leave the trip to San Salvador until the day after. Instead I stopped off in a tranquil town near the border, which although close to the FMLN stronghold of Morazan has been spared much of the fighting. In the two days I spent there I saw relatively few solders, and the people gave an impression of peace and harmony, selling sweet fudges and sugar-ruined drinks to eke out a simple but decent existence.

The reality is quite different, as I found out the first night. At about 4 o'clock in the morning I was awoken by gunfire, a hesitant rat-a-tat-tat which delayed my sweet dreams for at least an hour or so. In the morning I asked the hostel staff what the noise was, but they firmly denied that there had even been any such noise. It was clear that I wasn't going to break their conspiracy of silence, which either for fear or complicity contradicted reality, and I innocently accepted their word.

This was a feeling that I carried throughout my trip to El Salvador. It is possible to go to El Salvador- depending on your timing and your luck- and come away with the impression that all is relatively well, that the situation has eased up, and that dictatorship has miraculously given way to a fledgling democracy.

CUBA

But freedom has no limits and no pupil is happy to blindly copy out what the teacher dictates.

The Cuban revolution has often proved that socialism doesn't need to be colorless and cold. But Cuban creativity is drained after years where they were told they had to make sacrifices for a better future. Now they have to sacrifice to survive. Every day the sacrifices become larger and the hope of survival smaller. The system has gone from being benevolently inefficient to a neverending nightmare.

Tourism, one of the few thriving aspects of the Cuban economy, has managed to reintroduce what no North American warplane ever could: a series of privileges and beauty spots catering to affluent foreigners and inaccessible to most Cubans. The dollar shops may be justifiable in view of economic necessity, but they cause indignation among Cubans told they would never again be locked out of their own country. Cubans have to live with scarcity while they gave in at the well-stocked shops that are prohibited to them and wait for hours in queues while dollar-paying Spanish, Mexican, and U.S. tourists are ensured immediate entry anywhere. "We Cubans are like dogs next to the tourist" is a popular complaint.

The scarcity of products has many causes. The U.S. government has imposed a criminal economic blockade of Cuba for nearly the whole of the Cuban Revolution's lifetime. An economic isolation designed to strangle Cuba's spirit and push it further into the arms of the Soviet bloc so it would repeat the errors of bureaucratic Stalinism.

But that's not the only cause. In a country which prides itself on low unemployment, the Communist Party can point to the energy of its work brigades, volunteers helping in agricultural production as an example of the Cuban will to overcome economic difficulties.

The other side of the coin, however, shows Cuba facing a crisis in confidence in its own system. Workers produce less, and at lower quality each time. With Soviet supplies no longer arriving, shortages cease being temporary irritations, now scarcity is a parasite sucking out the Cuban spirit.

Every foodstuff is on the rationbook now, and even that doesn't ensure you get the basics. The queues are long, as are the complaints and often you're queueing for last week's rations. Meat is a mere memory.

Time is postponed so the Cuban Communist Party can meet its commitments and you get the feeling they're clinging on to the past, to avoid facing today and the hard reality. The sad thing is that I believe they could still make changes which would restore the confidence of the Cuban people, and make the dream reality once more.

Cuban leaders always claimed that the country didn't adhere to an electoral democratic model because the popular assemblies were the forum for any debate people might wish to pursue.

Maybe that was once the case, but now the debate has become stagnant and most people are apathetic because they know they won't be heard. Many people, even Communist Party members, feel their revolution is slipping out of their hands.

Demonstrations, once vivid examples of the revolution's popularity, are now a duty rather than a pleasure. The Party's recent Congress- its fourth ever- was dismissed by many before it even started, and in many ways justifiably, because more radical changes had been promised.

Those following the five-day conference had to be content with another major shakeup in the party leadership (12 new members elected by secret ballot to the 25-person politburo, 12 new members in the 225-person central committee), openings for Christians in the party, a bit more party democracy and modest steps towards market mechanisms.

To Cubans who saw Battista's horrors, history has served as a tonic with which to wash down some of the less wholesome aspects of the revolution. However the Cuban youth, who don't have that bitter taste in their memory, are thirsty for the chance to make their own history. They are what they've been taught to be, what all youth should be- rebellious. And if the revolution doesn't want to die with the '59 generation, it has to learn quickly to think with youth.

The present political situation, I was informed by some young Cuban wit, "is like waiting for a mango to drop". Everyone knows the change is coming, the question is when. And that question depends on the health of my Cuban jokester's "mango", Fidel Castro, Cuban president since 1959 when Battista's bloody regime was overthrown.

The hope must be that Cuba will undergo a swift and peaceful change, ideally initiated by Castro himself and the present Cuban leadership. Both to avoid a break in the amazing national unity which might lead to violence and to avoid something worse still; to understand what I mean by that take a look at the poverty and oppression in other countries in the area like Haiti, El Salvador, Brazil or Guatemala.

EL SALVADOR

The superficial tranquility on the faces, the controlled normality in the cities hides the fear, the daily death lived by the poor majority, above all those "living" in the countryside and it distorts the view of the innocent tourist, who not troubling to look closer, sees only that which is shown. I had a feeling that something was missing, an unseen menace that blanked memories, clothed pain whenever a "dangerous" subject (i.e. politics) was touched upon in conversation.

On my bus ride to the capital I sat next to an elderly man, who mistakenly taking me for a U.S. citizen, proudly took out his green card and started to tell me about his work six months a year in California. There are a million Salvadoran immigrants working in New York, LA and Washington restaurants for $3.50 an hour. These refugees, with the money they send back home to their families, are responsible for 2/3 of money coming into the country. 200,000 are under threat of deportation in the coming months as their residency permits expire soon, which could put the economy under increased pressure. When I asked this wrinkly old man what he thought of having to go to another country to earn enough to live on, or which areas of El Salvador were dangerous to travel in due to the war, he carried on talking as if I hadn't said anything. He was one of the lucky ones- he was legal. Many Salvadorans were driven away at the beginning of the 80s when the death squads were in full force and the war claimed its highest quantity of victims. The fear factor has been accompanied by hunger and now a common dream of many, fed by TV and the sight of affluent tourists, is to "escape" to the US.

Half-way through the journey the bus reached the River Cuscatlan, where a long bridge once provided an important sabotage opportunity for the FMLN, interested in neutralizing the army's immense technological advantage (provided at the expense of the U.S. taxpayer). A strong contingent of Salvadoran soldiers at a checkpoint just before the bridge stopped the bus, and we were all ushered off the bus while it was searched.

It gave me my first opportunity to see Salvadoran soldiers face to face, and my first impression was that they were trying hard to keep up to an image. A lot of them had shaven hair and wore bandanas (scarves), their equipment was advanced, they were armed to the teeth and they tried hard (sometimes a little bit too much to be convincing) to seem confident of their strength.

When a couple of days later I chanced upon a four-man FMLN patrol I was shocked by the difference. The FMLN had (what seemed to a novice) fairly decent military equipment, but it was infinitely inferior to that used by the army, and everything about them was different. Whereas the army seemed to have a monopoly on Rambo remakes, these guerrillas were short, almost boyish, and far from arrogant and imposing like the army, they reflected the outward placid modesty of the Central American peasants who form a majority of the combatants in the FMLN.

Hard to believe that this popular army, smaller in size and firepower than its ruthless enemy, can have caused so many problems to a dictatorship which has received 4 billion dollars from the U.S. government in 12 years. During the war Salvadoran territory was divided into three parts: the area controlled by the army, "disputed" areas and areas controlled by the FMLN. The latter were chiefly found in the northern third of the country. The people in these areas had already started to rebuild a new life in the knowledge that the army feared entering and usually limited its actions to aerial bombardment of the population. Access to these areas used to be difficult as it was impossible to trick your way past the army checkpoints without help from Salvadorans.

Working out where is safe to go and who controls what was a tricky skill as the situation was liable to change at any moment. As a general rule, the army was garrisoned in cities whereas the FMLN was dominant in the countryside, above all mountains and volcanoes. In theory the capital San Salvador was firmly in the hands of the army, but in November 1989 the FMLN captured large parts of the capital and world headlines with the largest offensive since the early eighties.

Whereas Managua is an extended cabbage patch, San Salvador is proud to be a *big city* in all its most negative connotations: the rust/grey pollution stains the city centre, littered with street vendors selling defective consumer trash and ragged street people trying to find some space in a city increasingly being invaded by McDonalds and Pizza Huts.

Arrival in the Salvadoran capital, one of the most dangerous cities in the world, is an unsettling experience. Apart from the usual confusion of a poor metropolis, you have to contend with all the fears and dangers arising from the war. El Salvador touches Guatemala and Honduras and all but kisses Nicaragua, so San Salvador is a natural stopping-off point for those travelling through Central America. Its fast food restaurants seem like a concession to this useful source of income, (although they are probably more a result of the values imported by Salvadorans returning from exile in the U.S.). The city's hamburger bars, pizza joints and donut dumps (all the usual names) are some of the

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At this point it's worth re-mentioning the Western press, who from calling Castro "the last dictator in America" to lambasting Cubas's lack of elections or free press, completely miss the point.

Whatever their faults, Castro is not a despotic dictator, nor is Cuba a fear-ridden police state. Castro is still seen by many Cubans as a liberator, as a brave and often principled leader who dares to challenge the most powerful country in the world while stronger countries choose to meekly obey the dictates of international business.

Cubans are definitely unhappy and they definitely want a change, but who they blame and what change they want varies very much from person to person. My personal feeling was that in their own hearts, most Cubans don't even know what it is they want.

The U.S. trade embargo is a commonly-cited culprit, although Cubans tire of the incessant propaganda against the U.S. administration on their televisions. Castro is widely respected; middle level beaurocrats are not. Capitalism is an unpopular substitute, but things can't go on like this. Some Cubans say socialism is a failure in Cuba, while others say it has never existed on the island, and declare themselves Marxists hoping for the real thing. This isn't Poland remember, where so-called "socialism" arrived in Soviet tanks.

Perhaps the Western press spends too much time with that minority of Cubans, the "jinoteros", who wait outside hotels trying to charm tourists into changing dollars into Cuban pesos or buying them a beer. These are professional hustlers, who shun normal work, trying to collect enough dollars to escape to what they think is instant fortune in Miami, Florida. Wrongly, as we know from taking a trip round the immigrant ghettos in any Western city.

I found a bitter irony in these guys following me around telling me how bad everything was in the hope I'd change $10 or take them to a bar. I listened patiently to them telling me how wonderful people's lives must be in Europe and the States, then criticizing the Cuban system. They were deaf to all criticism of the West, as if the television truth Western corporate interests sell is reality for most people.

The biggest irony was the claim of police repression. I'm not denying there are a lot of police in Cuba and through Cuban friends who've had direct experiences, I know they aren't always there to "protect" but also to "control."

However, to walk along a busy street lined with uniformed police listening to one of the hustlers tell me how repressive Cuba was, I had to wonder if they knew what they were saying. Cubans are neither stupid nor suicidal by nature, so the two occasions when this situation arose confirmed rather the opposite of what they claimed, that compared to near neighbors, Cuba allowed far more dissent. If someone had approached me saying the same things in front of police/soldiers in Honduras or El Salvador, I would run a mile. I don't want to be read about in tomorrow's papers.

And perhaps when discussing Cuba, people should look at it in context, and not just see it through those narrow Western eyes that think everyone in the Third World wants a free press and elections, or even worse a McDonalds in every town and supermarkets full of tinsel.

El Salvador has McDonalds and it has many more comsumer goods than Cuba, but I wouldn't have been stupid enough to enter El Salvador with a Cuban stamp in my passport, while I did enter Cuba with a Salvadoran stamp without any problems. And more importantly, El Salvador is just another underdeveloped Third World country run by the army and the big landowners, while Cuba at least has some kind of justice and until recently a relatively decent standard of living.

While comparing the two, it's interesting to note that in El Salvador, Cuba was treated to a constant propaganda campaign against Castro. Nothing surprising about that, but I found amusing the frequent references to Cuban General Ochoa, who was executed a couple of years ago for drug-dealing activities in Angola.

The Salvadoran press gave it as proof that the Cuban government was unwilling to change, claiming that Ochoa was a liberal figure in Cuba. I don't know if this is true, nor do I approve of the death sentence, but as a Salvadoran friend pointed out, such decisive action against corrupt army generals is just the tonic needed in El Salvador, where the first move to ensure true freedom and democracy must be to purge the Army Generals linked to the death-squads.

I would like to ask you, the reader, why Cuba is singled out for so much criticism. For all my criticisms I never saw the kind of poverty that overruns the Latin American continent, nor the look of fear that is brought by dictators and death squads. The percentage of illiterate people is less than a quarter of that in El Salvador, Guatemala or Honduras, three principal U.S. client

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cleanest and most polished I've ever seen. But they are also the emptiest I've ever seen (closed as they are to all but the richest Salvadoran and the most "innocent" tourist) and there has to be something wrong in a country where the entrance to each Pizza Hut is decorated by a scowling ape with a machine gun.

Free enterprise is the first commandment in San Salvador, although it's oppressive in all but name. Whereas the people I had seen in Cuba some weeks earlier had the money but not the goods, the people in El Salvador had the goods but didn't have the money. In Cuba, everyone was poor but relatively comfortable whereas in El Salvador a handful had their hands full while the majority were chained down below the poverty line. "Free enterprise" means the freedom of the rich to pay what they want and to do what they want while the majority have neither voice nor vote.

In El Salvador with the sole exception of the *Diario Latino*, whose premises were bombed by ARENA supporters a couple of years ago, the entire press is unswervingly right wing. Four dailies compete to produce the most neanderthal headlines. "FMLN terrorists" is the kindest remark you'll read about one of the most popular, most effective and most human guerrilla armies in history. The only place I found in the whole capital which dared to serve up anything different from this wholly unbalanced political diet was the UCA, the private university run by the Jesuits and the site of the murder of the six Jesuit priests and two Salvadoran assistants in 1989. Their murder was meant as a warning to others who dared to challenge the emperor's naked half-truths. Their bodies were found tortured and with gunshot wounds in an area completely overwhelmed by soldiers. All but the blind saw the message the army wanted to convey that day- "an early grave for those who overstep the Invisible censorship line." It is commonly assumed that the man responsible for their murder is Ponce, once a high-ranking general in the Salvadoran army and now an important figure in the government.

One of the main issues in the news during my visit, something which resurfaced with the signing of the peace agreements, was a heated debate about an all-encompassing political amnesty. To simplify: the right-wing wanted to introduce a total amnesty, using the reintroduction of FMLN guerrillas into society to pardon those right-wing heads responsible for torture, massacres and notorious murders such as those of Archbishop Romero and the six Jesuits. The Church, the FMLN and various people in other sectors of the opposition oppose this, because apart from the ridiculous comparison it makes between the FMLN and world-renowned assassins, one of the main guarantees of peace in El Salvador is that those responsible for the most serious human rights violations are removed from the army and sentenced. At present it looks like the right has failed in its attempts.

Whereas the written press pumped out its toytown tantrums connecting the FMLN to the Church to the popular organizations to anybody in the opposition, during the whole debate the television was a lot more subtle. At first viewing, Salvadoran TV shocked me by its openness. It was no better or worse than the right-wing Disneyland fluff on Costa Rican or Nicaraguan TV: The same unbearable Venezuelan soap operas where everyone goes to bed with everyone else only to be discovered by their aggrieved husband/wife who breaks down into tears and threatens to kill the illicit lover in question. The same adverts selling goods completely useless to the poor majority, and the same North American style news designed to attract foreign syndicates to the widening Central American TV market.

While news in El Salvador is a heavily-guarded closed box, the Salvadoran people are unnervingly open, at least superficially. In Nicaragua I struggled against peasant reserve in an often futile attempt to communicate. In El Salvador my strategy was to watch silently, playing the dumb tourist until I met up with the people I knew I could trust for sure.

I spent a few days in the relatively tranquil parks of San Salvador almost fighting off the friendly Salvadorans who approached me. Their openness was surprising in a country where death squads roamed freely, and although I'm sure a fair percentage of them were among the hundreds of army ears (spies) who try to soft talk information out of unsuspecting left-wing globetrotters from Europe and the U.S., this is an example of the friendliness and curiosity of the people in Salvadoran cities.

My visit to El Salvador was a tale of two situations. A San Salvador largely controlled by the army and a village in a semi-liberated zone. Two situations so utterly different because one was all the illusion of freedom but nothing of substance while the other was a new society where people had achieved a free space for themselves but struggled against the fierce oppressor which is poverty.

As soon as I left the capital, the difference between the cities and the countryside became clear. FMLN slogans covered the walls in villages and the urban openness was replaced by initial suspicion from the poor peasant all too aware of army informers in the area. My destination was a village of returned refugees in

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states, and its child mortality rate less than a third. Cubans live an average 10 years longer than people from these other 3 countries.

When I arrived in Havana from Europe, Cuba seemed like hell. When I arrived in Havana from Central America, Cuba seemed like heaven. I nearly drove a friend's family wild telling them how good they had it compared to the people I'd met in other countries. They were right to point out that this wasn't another country, but Cuba, and that they didn't care if other countries were deteriorating faster than theirs. What mattered was that their dream had taken some nightmarish turns.

But still the thought remained: in crisis, political isolation, and economic prison which it will be hard to escape from, at the lowest point of its history, Cuba is better off than many neighbors. What can it have been like 20, 30, 40 years ago I ask myself? And more importantly what could it be like if allowed to forge its own future in peace?

"Cuba is sinking" commented a friend in Havanna. "And it' ll be even worse when the Americans come," she continued, referring to the depressingly common conclusion that Cuba will in the not too distant future have to surrender, to be put like so many other Third World countries under the imperial custody of International Commerce.

Let's not forget this: in Eastern Europe Soviet-style socialism failed, but in Latin America the failure has been that of capitalism. As the Uruguyan writer Eduardo Galeano put it "for us, capitalism is not a dream to be made a reality, but a nightmare come true. And for us, the market is nothing more than a pirate ship- the greater it's freedom, the worse its behaviour."

At the beginning of the year, the USSR trade agreements ended and the noose tightened; a unique revolution may be breathing its last moments.

Yes, Cuba is sinking. I say "sinking" and not "sunk". If ever Cuba needed help, and by that I mean sympathy, not orders, it's now. To those who like their revolutions perfect, who like to play at judge and jury in much the same way that colonial powers imposed their morality on their dependents in the Third World, this revolution isn't for you.

What we need to do here is inform and be informed. To appeal against this false imprisonment with anger and action. We're witnessing the international trial of the century, with Third World development in the dock of the accused and we sit silenced and impassive while sentence is passed.

Cuba needs changes, everyone knows that, but Cuba's problems can only be solved by Cuba, not by that nauseatingly arrogant breed of Westerners who see Cuba as the now deceased Soviet Union's junior partner in crime and who think it should be tried accordingly.

Keeping the doors closed to Cuba only narrows the choices. And if there's one thing that Cubans are agreed on, it's an end to the United States trade embargo. The economic wall that surrounds Cuba should have gone the same way as the Berlin Wall. More than that, it should never have even been there in the first place.

Cuba has been dominated by Castro for 32 years and has inherited his virtues and vices. It is neither the paradise of left-wing romantics nor the satanic prison of right-wing cynics. It has the virtue of being an island of relative development in a poverty and the failing of having too often sacrificed individual freedoms to this social development.

I reject both the calls of those who talk of uncritical solidarity and those who (both on the left and the right) have already pronounced the death sentence on Castro's Cuba. You don't burn down your house because it's got cockroaches. Cuba needs changes, but from within, and no one gains from throwing on more gasoline except those who want the whole of the American continent to be divided into slum suburbs of Washington.

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the Eastern half of El Salvador. Its inhabitants fled the country at the beginning of the 1980's when army massacres were at their crudest and lived 8 years in a refugee camp on the other side of the Honduran border. Thanks to their exceptional organizational skills, hard work and the cooperation of international non-governmental aid organizations, they started to rebuild a community from zero. In 1989 this remarkable human project returned home to El Salvador en masse, a thousand people carrying the little they had 500 miles to their new home. This new home was the result of an agreement between the community and the El Salvadoran government under pressure from the international community, and it gave them relative autonomy.

In theory this area was disputed territory and you could quite easily meet either the FMLN or the army while travelling to or from the village, and there were even battles in the neighboring village while I was there, impeding our exit for one day, but in fact the village itself was relatively free from conflict. The army had bombarded a neighboring hillside once, claiming falsely - according to villagers- that there had been confrontations with the FMLN. And on another occasion they used the same excuse to bomb one of the newly-built houses to pieces, but the army generally feared entering the village, all too conscious of the high international presence helping the community to build a new life.

I spent a week in this repopulated village, and although Western nostalgia forgets the harder moments of living among extreme poverty, it was one of the most remarkable places I've ever seen, for me a model for development in the countries of the South. The level of organization in the village, the dedication and the unity among the people was truly awesome. As I was shown around the village the first day, I saw their projects: workshops for agriculture, building, carpentry, sewing, shoemaking, hammock-making, all designed to feed house, clothe and maintain the community until they are self-sufficient and can start producing to sell. People being trained in skills they'd never have the chance to learn normally. No one paid more than a token amount because the things they make are shared among the whole community, thereby covering everyone's basic needs. An atmosphere of everybody working together for the benefit of everybody together. No rich no poor. No competition, no fear, no suspicion like in the capital. The village had its own elected government, completely autonomous from state power. When they arrived, the army had come offering them presents, hoping to win their cooperation against the FMLN. But the experience of the army's brutality was fresh in their memory, and it was the FMLN who had achieved this space for them. Without the FMLN, El Salvador today would have no cooperatives, no space for returned refugees, no opening as promised by the New York peace agreement. The village held their own autonomous elections in March 1990 and there is a whole network of councils designed to encourage the participation of the whole community in their development. Councils for health, education, building, agriculture, administration, communication, women's affairs, social affairs.

The Salvadoran guerrillas ensured they were given numerous safeguards so that they won't be massacred as soon as they give up arms, which is what happened in Colombia where 800 political and trade union activists from the M19 group have been murdered on returning to open political life. On signing the peace agreements in El Salvador the streets filled with FMLN banners, FMLN leaders appeared in public for the first time and the guerrilla radio, Radio Venceremos, started transmitting from the capital. But the dangers of far right death squads trying to sabotage the peace process is real, and no one should be blinded by false optimism. Armed conflict is hopefully over, but the war of words between left and right will be equally fierce. The FMLN may no longer face open repression, but their projects for social improvement will have to compete with a right-wing elite heavily supported by the U.S. government and trying at all costs to sabotage FMLN successes.

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Maybe you just graduated from high school, or maybe you've been out for a couple of years already. Maybe you're beginning to wonder, "Is this all there is? Will I spend my whole life working some mundane job day after day with no real end in sight, and no feeling of accomplishment?"

In the punk scene many people seem to have a feeling of contempt for the traditional route of a four-year college, and then on to a career in one's chosen field of study. But where does that leave us? Stuck at some shitty job, working in a warehouse, supermarket, movie theater, etc—something that doesn't necessarily fulfill our need to do something we can feel good about at the end of the day.

A lot of people feel that they would have to compromise too much to have a traditional career. First, the four to five years of school, then probably on to a nine-to-five lifestyle working for some company that may conflict in some ways with their personal beliefs. Also, people think they may have to compromise on their appearance as most companies are pretty put-off by anyone who looks even a little bit out of the norm.

There are some people who have found a career to suit the lifestyle instead of finding a lifestyle to suit the career. Brian, Todd and Jenn are people who seem to have it all, a career that fulfills them personally, and allows them to continue doing the things they enjoy. They have had to work hard and make some sacrifices to get where they are, but it seems to be worth it.

Interviews by Katja. Photos of Brian by Cammie Toloui.

JENN

Environmental Engineer

MRR: What is your career?

Jenn: I'm an environmental engineer for an environmental consulting firm in downtown Oakland called Woodward Clyde Consultants. I have a masters degree in civil engineering. I am involved in doing what's called site investigations. If there's a contaminated site, I go and take soil samples or ground water samples. The soil and ground water samples are tested for the contaminants we suspect to be present. When the results come back I write a report on it, assessing how bad the contamination is, and possibly propose different ways to clean it up. I'm also doing some other projects right now. I'm working on getting selenium out of refinery waste-water. One of the big profile projects I've worked on recently is this huge tract of houses in Benecia that were built over an alleged former landfill. All these people are freaking out over it. The state mandated that the developers take soil samples in everybody's yard. I was out there for about a month. It was really interesting. One of the wildest places I've ever had a job was in the maximum security area at Folsom State Prison. They had some lead-contaminated soil from painting licence plates that we had to sample. Of all the people that could have worked on that job, it was me and this other woman. It was scary but also really sad. It renewed my appreciation for what I've got.

MRR: How about your interest or involvement in the punk scene?

Jenn: I'm the lead singer for Good Grief, and there are four other guys in the band. I started singing for them about a year ago. I started getting involved in punk when I was in junior-high, ninth grade. This may sound cliche, but my parents were very snobby upper middle class, sort of fascists, (*laughs*), that's what I thought of them at the time. Somehow, going out with this guy who was a skateboarder sort of satisfied my frustrations. He was totally into the Sex Pistols and stuff like that. I got into the New Jersey/New York area hardcore scene. I guess that was around '81, and I'm just realizing now that I have some records that are worth a lot of money! I was around in New York City when Kraut, Misfits, Bad Brains, and Necros played around a lot. Oi was really big then. Then I went to school in Boston, so I was exposed to the FU's, SSD, Gang Green, and those bands up there. When I was in college I was in a band. We won the battle of the bands at MIT, which is a really bizarre claim to fame. We played all these great punk covers, Agent Orange, Public Image, The Avengers. I was in that band for about five years. Then when I came out here I really wanted to keep up with that, so I answered this flyer, and that's how I met Jerry and Owen and Pete. Harry has since joined the band and now it's really great, we're actually playing out and writing songs and all that.

MRR: When you started getting involved with these things, was there any similar path of interest that led you to your career and your involvement in the punk scene or was it entirely separate?

Jenn: I've sort of tossed around a theory that, since I'm an engineer, and a woman, I'm a minority. I'm actively involved in The Society of Women Engineers, which is a group that helps promote engineering among women. I sort of started out being this math whiz, sort of an oddball. In a way I think I might have gone into engineering and gone to this really geeky school just to be different. Just because I knew people didn't expect me to do it. I even had guys tell me that I would never get into MIT. I even had my guidance counselor discourage me from going to a technical school. She wanted me to go to a liberal arts school,

which I had no interest in. So there could be a connection between wanting to do something that as a woman people wouldn't expect me to do and also being into punk. Punk for me, well, in addition to just being weird and having fun is a political thing, an opposition to the concentration of power and the right of all people to be treated fairly. Through my career as an environmental engineer I hope have an effect on cleaning up the mess that years of corporate privilege have had on our environment. I feel strongly that the close relationships corporations have with politicians is one of the main reasons we are in the mess we are in today. But of course, I'm not so blind to think my position with a consulting firm is really going to allow me to make a difference. I am still learning and thinking about where my efforts may be best directed. Oh, yeah, and it's also possible that I have a career because my parents told me I had to have one and I am still trying to get them out of my head.

MRR: Do you think you're expressing entirely different aspects of yourself through your career and involvement in the punk scene and getting fulfillment for each of them separately?

Jenn: Absolutely. The thing that I get out of my job is the satisfaction of solving technical problems. I really enjoy technical challenges, understanding the mathematics and science, and using those tools to solve environmental problems. Of course the money is great, but I also really get off on the technical challenges. Art, in all it's forms, certainly couldn't satisfy that. And from being in a band I get creative fulfillment, social fulfillment and I'm also trying to express more political things. Basically, it's a creative outlet.

MRR: It seems like they're both outlets for instigating change for the better...

Jenn: Yeah, although I wish there was more of that in the band, you know communicating with the audience.

MRR: Do you find that there are ever contradictions between your career and the "morals" of the punk scene?

Jenn: I would really avoid any career where there were any conflicts like that. That's pretty important to me. Although, I do have a problem because I'm so excited about being in a band, I love playing out, we have songs out on records and stuff. But I feel uncomfortable telling people about it. I mean, how could I play the song we have out on the *Faggot in the Pit* compilation for my parents? The first lines are "Sex is so much more than whether your dick is long or thick". How could they understand? I am afraid to tell people at work that I am in a punk band because basically engineering is sort of an old-boy field and there are a number of older men that I have to be polite to. I've told some people I'm in a rock n roll band and they ask me what clubs has my band played at. When I tell them well, there's this warehouse, see, and it's run cooperatively and it's all ages and they don't sell alcohol (Gilman) they can't really appreciate the scene. There are a number of cool people my age at work and so I am starting to tell more people. I almost feel like I'm "coming out of the closet" as a punk. It feels really good. Once they know, then I can talk about it. I actually wrote on my resume that I was in a band at school. They like to know that you have a life outside of work, that you have varied interests. I'm afraid working in such a professional environment is starting to affect my demeanor. If I start being unnaturally courteous and business-like just smack me around a little bit. Tell me there is some snot running down my nose or something.

MRR: Along the way, have you had to make many sacrifices for your career?

Jenn: Going to school was a lot of work, but as much as we worked really hard, we partied

really hard. I feel really fortunate that in general I haven't had to make sacrifices. Except that maybe I work too much. It's really taken me a while to focus on myself. I'm going to for the first time, probably in my whole life, take the whole summer off. I'm going to take a leave of absence from work. I hate working 40 hours a week. It's just way too much. Fortunately my company is going to let me do that.

MRR: Do you think that one has to give up certain things in order to "grow up" or do you think there's a way to keep that youthful idealism, and pursue a career at the same time?

Jenn: That's something that I've had to think about a lot. I guess one of the first things that you give up is how you dress and all that. Fortunately I don't have to wear skirts, or shirts with little bowties. I can wear jeans to work so long as I look half decent. There are companies where I would not be able to do that. I would be frowned upon for bleaching my hair and looking the way I do. I have a problem with that. You have to think "What does it take to get ahead, why do you want to get ahead, do you even want to get ahead, and how fast will it take?" I feel like I need to be more mature in order to do that. So basically, I'm telling myself now, that I don't want to get ahead. Which can be ok. I ask myself "Why do you want to get ahead?" For more money is the only reason I can think of. And more sort of patting yourself on the back, because you make more things happen. I can see the satisfaction in that. But in my job, if I moved up, I would have less technical challenges, I would be more of a paper-pusher. That's another reason not to move up. I never want to grow up. I think one of the ideals of being a punk is never having to grow up. It's not east to retain my youthful immaturity when I have to deal with adults that open resemble my parents all the time. For example, there's this guy I work with, I was telling him about my band. It turns out his daughter's boyfriend is in some punk band. I told him he should tell her to come see my band play at Gilman Street. He said he doesn't allow his daughter to go there. My so-called colleagues ban their kids from going to the place where my band usually plays! It's scary.

MRR: Does it ever feel like you're taking on a heavy load being in a band, and having a career?

Jenn: I spend maybe 50 hours a week either getting to work or being at work. We usually practice once a week, if it's right before a show, we'll practice more than that. That takes up a lot of time. We usually practice for four or five hours on Sundays. So my whole Sunday is written off. But it's so satisfying, it's totally worth all the stress. I do manage to do just about everything that I want to do, but it leaves no time for myself. When I get home from band practice or work, I'm doing something else immediately. I barely have any time to just be with myself. It's tough.

MRR: When you tell people in the punk scene what you do for a living, and that you have a career, what kind of reaction do you usually get?

Jenn: They're surprised. I actually try to be low key about it, I think it could intimidate people. I wonder if a lot of people even know about it. The people in my band do, because we have to work practice around it. I think if I was really serious about being in a band, it would hold me back. I do know that if we ever got good enough to tour Europe, I would quit my job immediately (*laughs*).

MRR: Have you ever gotten the attitude from someone that they though it was uncool, or somehow unpunk of you to have a career?

Jenn: No. People are cool about it. Hopefully they can joke about the stereotypical perception that it's sort of extreme.

MRR: Is there anything else you would like people to know about what you do, or how you feel about it?

Jenn: I was hired because I was different. Which is kind of weird. I would want people to be themselves and not put on an act for anybody. And to have the hope that you can do what you want and be yourself. I think if people go into a situation accepting each other at face value, the world would be a better place.

For info on environmental engineering, write Jenn, 3525 24th St., S.F., CA 94110.

BRIAN

Merchant Marine

MRR: What is your career?
Brian: I currently have a Second Mate's License for larger ships and a Captain's license for smaller ships in the Merchant Marine. I do the navigation and radar work on the bridge. I went to a four-year maritime school on the west coast from 1980 to 1984. You graduate with a license either in the deck department or the engineering department, depending on the program you choose. You also get a BS degree, mine was in Nautical Industrial Technology. I've been sailing pretty steadily since I graduated and slowly working my way up.

MRR: What about your involvement with Blacklist and the "punk scene"?
Brian: I've been involved in the music scene since 1978, and been involved with various projects within the past ten years, like Gilman Street, Blacklist and MRR. I got started with Maximum in 1982 and the friendships that I made through that led to the other projects. Blacklist is what I'm doing now, that's where the bulk of my time goes to.

MRR: When you started getting involved with these things, was there any similar path of interest that led you to your career and your involvement in the punk/music scene, or was it entirely separate?
Brian: It was totally separate. When I first got involved in the music, it was just liking the music and going to shows, not really having any deeper involvement. My senior year in high school came around, and I had nothing to do, I didn't know what I was interested in, and I didn't know what kind of direction I wanted to take. I figured I would just go to a junior college and take what was available. Then my dad suggested, since I like the ocean, I check out this maritime school. Not having anything better to do, I just jumped into it. I'd never been on a ship before or done anything like that, then here I am committing to a four-year school, just because I had nothing else to do. It wasn't connected at all with the musical aspects, it was just something to do with my life. It was after I graduated from school that I started getting more deeply involved with the behind-the-scenes work within the musical scene. They were very different, very separate.

MRR: Do you feel you're expressing different aspects of yourself through your career and through your involvement in the music scene, and getting fulfillment for them each separately, that you wouldn't get from the other one?
Brian: Before I got involved in specific projects, yes. In the maritime field; the hours that I work up on the bridge I'm entirely responsible for what happens and I like to have responsibility. I like to feel like what I'm doing is a heavy position, or involves some kind of skill level, and intelligence. It gives a good sense of self-satisfaction if you can do this job and do it well. Before I got involved in these projects in the music scene this was my only outlet for getting some kind of sense of responsibility, doing some kind of job. Once I started getting involved in these projects, where I would take on responsible positions within the projects it kind of balanced out.

MRR: It seems like both things are fulfilling the same need...
Brian: Yes, a need to be productive, a need to do a job and do it well.

MRR: Is there anything that you get out of your job that you couldn't get out of the music scene or the visa-versa?
Brian: Money (*laughs*). I don't really know, since all the projects I've worked on have been all-volunteer I don't know how comfortable I'd feel changing gears and working in a paid position...

MRR: What about personal fulfillment?
Brian: From the job aspect I don't meet very many people that I feel comfortable with, or that I'd want to spend a lot of time with. They're usually people that are pretty repressed and pretty conservative in their views. I don't feel very comfortable with them. Socially, it would be fairly discouraging. The music scene definitely takes care of the social aspects of my life whereas the maritime work definitely doesn't provide that. It does provide a good escape, a way to get away and travel. It keeps you from getting stuck in a rut. It prevents you from taking things for granted. When you go off and sail for a few months you don't have anything around you, then you really appreciate what you do have when you come back.

MRR: Do you find that there are times when there are contradictions between your work and the moral values of the "punk scene", are there times of conflict?
Brian: Yes, there's definite compromises you have to decide upon. In this profession you have the option of working for a lot of different corporations. Each one has its own aspects to it. You can work for a very high-paying position with an oil company, and if you work for a high-paying position you don't have to work very often. You can work a month or two and support yourself for the whole year, but you're working for an oil company. You can work for an innocuous little freight company, or you could work for some kind of research outfit like Scripps, where the work is ethically okay; you're working to try and help the environment and do things that are good, but the money is measurably a lot lower. You have to work more at a job like that. At this point I feel like if you work for a company that you don't agree with totally on a moral level, but you only have to work for a short period of time and the money that they pay you allows you to work on all these projects that are beneficial...that's a compromise that I feel comfortable with. Sometimes there's options, sometimes there isn't. Sometimes you feel like you're rationalizing it or justifying it just because it's easy to work for a company that you don't agree with that pays you a lot of money and allows you to take a huge amount of time off. It's also very easy not to think about it, to blow it off and think maybe they're bad, but I just won't think about it. I would say that this is a career that definitely has the potential to conflict with things that I feel are important to me. I just look at each job I take, if I do it for any length of time. I look at what the benefits are versus the impact it has on how I feel about what they do.

MRR: Has a job ever been offered to you where you felt there was just no way you would ever do something like that?
Brian: No, nothing has come up that has been that blatantly bad. I haven't worked for any large corporations. The only companies that I've worked for have been small research-oriented organizations. I worked for Scripps Institute of Oceanography, which was really good, and I worked for the US Geological Survey. The thing I'm doing now is government-oriented research which is something that doesn't sit too well with me since I'm not aware specifically of what they do with the information they collect. With the easing of this military insanity, hopefully they'll be using the information we collect for more beneficial means. In my short career that's been the biggest conflict of interest that I've had. I'm collecting research for the government, whether they apply that for peaceful means or military means is something that I have a problem with. But the benefits to me of working for a very short period of time, and having a lot of time to devote to other projects currently outweighs the uncomfortableness that I have about it.

MRR: How much do you have to work, and how much time do you have off?
Brian: I've currently been working about 3-4 months out of the year. To explain that I would have to go into how it works. You're given a license to sail as a deck officer. You can sail on any ship on any ocean. You can work for anyone you want, in a union or non-union, for a company. Some companies allow you to set your own schedule, others don't. Or you can just work for a union, where you call them up whenever you feel like you need some work. The company that I work for now is through a union. I usually work a three-month chunk at a time. Then I try and stretch the money as long as it will last. For the past couple of years I've just been working three months out of the year. I just call them when I want to go back to work. It's been working out really well. I can take off as much time as I want as long as I can

stretch the money.

MRR: Have you made a lot of sacrifices for this career, to get where you are now?

Brian: Not really. The school was not very far from where I lived, so I was able to get home on the weekends and keep in touch with my friends. I could still do the things that I enjoyed doing. Once I graduated and started working I wasn't really gone that much to miss out on a whole lot. There were times when I'd be gone for three months, during something that I really enjoyed, like when Gilman first started. That first year that was so wonderful. Missing three months of that was something that I didn't enjoy, but the benefit of having the rest of the year off definitely made it worthwhile to me. I think that at this point only working three months out of the year is not a sacrifice. I can deal with that short of a period of time by just keeping in mind the benefits of having 8 or 9 months free to do anything I want.

MRR: Do you think one has to give up certain things in order to "grow up" or is there a way to keep that "youthful" idealism and pursue a career?

Brian: I think you only have to give up what you are no longer interested in. The people that drift away from their original values and things of that sort aren't led away, or pulled away or forced because of their job; they give it up because they no longer think those things are important. I don't think what they do for a living has that much of an impact on where they're at personally. I think that if someone is very firm in their beliefs and their values, and they wanted to keep them, they would keep them regardless of the job that they had. Those values would naturally shape what kind of job they did or how they utilized it. Age does nothing more than make you more comfortable with your values. It reinforces them, gives you more time to think about them and get a bit more confident about how you feel. You're able to look at it a little bit more, get the whole picture of things and how they relate to the world around you. You don't have that youthful idealism that you can change the world, but you can certainly get more confidence about changing yourself and the small sphere around you. You can incorporate that into just about any kind of work. So many people lose those values, they lose those ideals; it's easy for them to go off and get some kind of job and lose touch of where they came from.

MRR: At times, does it seem like you're taking on a very heavy load with your involvement in the music scene, and pursuing a career as well?

Brian: I think if I had a nine-to-five job I would seriously be overloaded. Because of my huge interest in Blacklist and other projects that I've taken on, where I just kind of jump in completely and immerse myself; I think if I had to work a regular, everyday job it would be too much. This particular work that I do is suited, not only wonderfully for my personality, but for the projects that I want to do as well. It allows so much time to devote to these things. For the short period of time that I have to go away and work, things don't get disrupted that much. Having that huge chunk of time off, you'd basically get bored if you didn't have something to do. You would just go crazy. Having these projects has been perfect. Even though I kind of lucked into this profession, it's worked out amazingly perfect. I feel really fortunate that I do this. The work itself is set up so I can go back to it any time. If I wanted to work more during the year, I could. If there wasn't as much stuff going on here, and I was more interested in going out and traveling and working, I could do that. As long as there's stuff that I'm really passionately interested in to do here, I'll just work as little as possible.

MRR: When you tell people in the "punk" community what you do for a living, what kind of reaction do you usually get?

Brian: The terminology is pretty funny, when I tell people Merchant Marine, the first thing they jump on is the word "marine". They think I'm in the "Marines". But it's a civilian job, just like any other. It does occassionally become involved with the military, like during wartime, carrying cargo. But you can choose not to work for those companies doing that if you don't want to. When I explain to them further, they understand. It's not something a lot of people know anything about. The more I talk to them about it, since I really do like what I do, and the schedule that I keep, the more interested they get. They're like, "Wow, how can I do that?" But when I tell them about the school, that it's four years, they kind of lose interest.

MRR: You can do it without going to school though...

Brian: There is definitely a way to do it, you can join in at entry level. The money is pretty horrible though. You have to work a lot more. If you just want to travel, that would be a good way to go. The money is basically minimum wage at entry level. If you wanted to get in at a higher level, where you only had to work a little bit each year, you would have to go through the school. That's the quickest way to get your license. The license opens up a hell of a lot of doors.

MRR: Have you ever gotten a reaction that it was somehow "uncool" for you to have an established career as opposed to a regular job?

Brian: No, never. The reaction I usually get is, "How can I do that?"

MRR: Is there anything else you would like to tell people about your career?

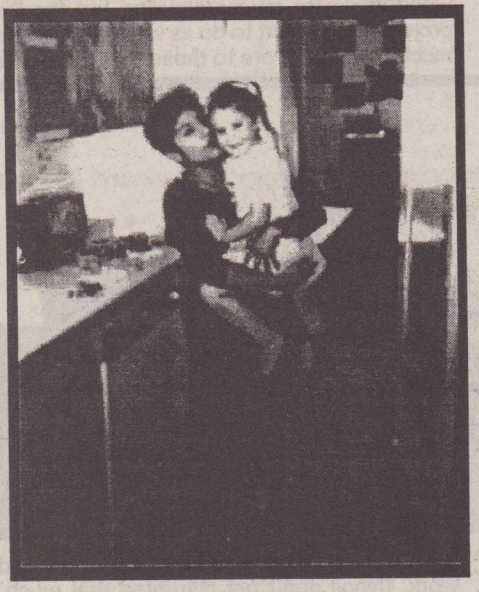
Brian: I think that if you're interested in traveling and you like to get away and see the world, one of the best ways to do it is to get paid for it. This is one of those ways that you can get paid for traveling. If you're willing to make a four-year commitment to getting your license, then there's maritime schools on both the west coast and the east coast, and I think there's also one in Texas. It's basically like going to a trade school, but they also have academic classes there, you can get a token BS college degree as well. I don't really see much use for me personally for the degree that I do have since I'm not really interested in working in an office. There's very few professions that I know of that allow you to take as much time off as this one does, and work whenever you need the money with no strings attached. Even if I didn't like the job very much, three months out of the year would definitely be worth it to me to have nine months off. I look at the people that have to commute to work every day, or have to do the same thing every day; since I've never had to do it, I have no concept of how I would possibly be able to deal with it. It seems like such an alien thing to me. Maybe if you really enjoyed your job you could do it, but it would drive me crazy. It's also a good way to get out, and be by yourself if you need to get away and get out of the rut of doing the same thing every day. It's a wonderful way of being yanked out of one environment and put into a completely different one. It's a good reality

check, it makes you realize what you have. It gets you out of your safe little world. When I'm around here, in San Francisco, with all these projects; you're surrounded by all these people who think the same as you. You don't really get challenged that much. You think that you're making a difference because all the people around you are pretty progressive-thinking. Then you get yanked out, and put in this other world where people are totally sexist or racist or just stupid, and you realize that you have a hell of a lot more work to do. It can be inspiring in that way. There's still a lot of idiots out there that you have to try and do something about. I think that if people worked less the world would be a happier place. They wouldn't be so stressed out and uptight all the time. If you could just work as little as possible, and have fun the rest of the year; I think it would be a happier place to live .I mean, my work doesn't even really seem like work to me. I'm flown somewhere to meet the ship, sail around and see the world, then flown home and there's money in the bank! And I totally love being out there, floating along with birds, whales, porpoise, fish, turtles, unbelievable sunrises and sunsets, fierce storms with walls of water so high you can't see the tops of them, calm days with the water like glass, it's incredibly relaxing to me. And there's something about sailing into a new place that you've never been before that's better than arriving by any other means of transportation. It becomes more magical, more mystical, kind of like you're the first to discover it. The environment on board is unique too, because, while you're at sea, no money is necessary. You're fed and housed, quite well I might add, in exchange for the work you do. During your free time you can read, watch taped movies, work out in the gym, or just kick back on deck and enjoy life peacefully without having to worry about a thing. You're in your own little world and you can make it anything you want. The harsh life depicted in the old movies is long gone. Now everyone has their own stateroom with TV, VCR, refrigerator, radio, etc. It's a great way to go . Before this, I'd never really left the United States. Since I started sailing, I've been able to see places all around the world. It's been really good as well as really humbling to be put in a place where you can't even speak the language. You're not in control. You have to be very conscious of the country and the culture, you have to be careful. You can't just take for granted that you know everything. There's a lot of really amazing things out there to see, that I'd never have a chance to because I couldn't afford to. This is to me the ultimate job. You get to go out to sea, and wander around for a few months, then when you start missing everyone, you can come home and kick back with your friends and work on hobbies, projects, whatever for a long time. It's the perfect combination. This is something that I could easily do for the rest of my life because I enjoy it so much, it has so many benefits. I would definitely recommend it to people, they just have to make sure that they don't get seasick...

Correspondence encouraged: Brian Edge c/o Blacklist, 475 Valencia, San Francisco, CA 94103.

TODD

Preschool Teacher



MRR: What do you do for your career?
Todd: I'm a preschool teacher. The director is my boss, she's the head teacher and I'm the assistant head teacher.

MRR: What is your involvement in the punk/music scene?
Todd: I play drums for Spitboy (plug my band, ha! ha!) and I used to be in another band, Bitch Fight. Sometimes I write things for people's zines and things like that.

MRR: How did you get interested in being a teacher, and how long ago?
Todd: I've never worked any other job, I've never waited tables, or worked in a grocery store as a cashier, thank god. When I was 15, I got my first childcare job, a summer job. After that I got another childcare job at a different place and that lasted through part of the school year. I went through this program for low income people, mostly teenagers. They put you through job training, and then they place you somewhere...

MRR: And you chose childcare?
Todd: They actually do this whole thing, they ask you "What are your interests", like a quiz, a survey kind of thing. You know... "Do you like to work inside or outside", that kind of thing. I pretty much knew that I wanted to take care of kids

MRR: Were you getting into the punk/music scene around the same time?
Todd: Yeah, actually I was into punk then, definitely.

MRR: Was it a separate interest or was there any parallel between the two?
Todd: I think it was a separate interest then, but taking care of kids and being a caregiver was something I was good at and I really liked it. People always told me that I was really good with kids, so it's just part of me, part of my personality to do that. I think at the time the whole punk thing was really separate. Now that I have child development education; being a preschool teacher and the philosophy of the kind of childcare that I do very much ties into the kind of person that I'd like to be.

MRR: Specifically, what kind of childcare is it?
Todd: Early childhood education courses are the type of courses that one must take to be a pre-school teacher of a licensed daycare center or pre-school. I have my minimum requirements to teach, 12 units. You could not have units and work in a preschool, but if you want to be the teacher, you have to go to school.

MRR: Do feel that there are different needs that you fulfill by teaching, by being in a band and being in the punk/music scene, that there are maybe certain things you couldn't get all from one place?
Todd: Definitely, my need is, since we all have to work, to do something that makes me happy and is rewarding. I couldn't just work some shit job, it would just drive me crazy. I think it's a need for me, to feel good about my job. If I have to go somewhere every day and work, 35-37 hours a week, I feel like...

MRR: Like it better be something you enjoy?
Todd: Totally. One thing I couldn't have/get from the punk/music scene is contact with young children. I've always been around kids while growing up so to lose that contact would be really sad for me, I'd miss it so much.

MRR: Do you think you get a separate fulfillment from being part of the "punk community"?
Todd: I think I definitely get something separate, but at the same time, I think it really ties in a lot. Being in a community, having friends, takes a lot of really good communication skills. Organizing shows, being in a band; when you're working with different people, or even just hanging out with people you have to communicate. A lot of people can't communicate, and I think that I've learned a lot about communicating through my job.The main things that I have to do is to teach these kids who are two and three to communicate effectively and to care about each other.

MRR: So they compliment each other, rather than take away from each other.
Todd: Totally. Obviously I can't be the party-type person during the week. I can't go out and party 24 hours a day, or stay up all night, because I work, and I have to be responsible. I can't go to work feeling like that. You don't have patience, and you can't go to work feeling like shit when you're dealing with other human beings.

MRR: Do find that there are ever conflicts in your involvement in the punk/music community as opposed to your career, like any moral contradictions that might come up?
Todd: No, and that's what I really like about it. I don't work for a corporation, we don't do anything that is corrupt, I don't work for somebody who pays me as little as they can get by with. I think the two compliment each other. I think being "punk" or whatever goes hand in hand with the kind of people that I'm trying to bring up.

MRR: Do you feel you've had to make many sacrifices for your career; what have you had to give up?

Todd: Like I said, I have to be responsible, I have to dress a little nicer. I probably could dye my hair some crazy color if I really wanted to, but I wouldn't because I really want to be taken seriously. Unfortunately, people's appearances cause people in the "real world" not to take us seriously.

MRR: The way I see it is, it's too bad that it is that way, but unfortunately that's the way it is. But sometimes, if you're doing something that's meaningful enough to you, it becomes worth it. It's almost no longer a sacrifice.

Todd: Well, I don't really have to dress that much nicer, it's not like I usually dress totally "punk", I don't have a mohawk or anything like that. So it's not like I dress dramatically different. I just wear cotton pants, and a cotton top, and I don't wear all black all the time. I wear a lot of black, but I don't wear all black. Obviously, I'm not going to go to work in a preschool with a short skirt on, it's just not practical. I would not want to wear the kind of clothes that I wear anyway, just out of practicality.

MRR: It seems that in the "punk scene" there's a real distaste for "growing up" and becoming an adult. Do you think there's a way to pursue your goals without having to give up the youthful idealism, is there somewhere in between where you can "have it all"?

Todd: I think it's really hard. But I don't really feel like I'm growing up in that sense; growing out of punk to pursue my career...

MRR: There are some people who've been involved in the punk scene in the past, who've kind of chosen to give it up and pursue a career...it just seems like that isn't really necessary...

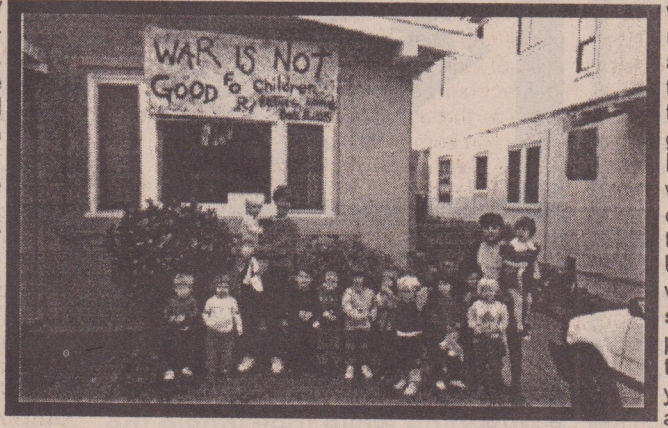
Todd: I've been working in the same place for three years, my boss and I have a very close relationship. We're partners basically; we work together as partners. She's my boss, but she considers me her partner. She knows everything I do, and she doesn't look down upon that or think it's a "young" thing to do. I feel like I'm really supported by her to do what I want to do; to take five weeks off in June to go on tour. She really supports that, she's a really liberal person. She supports the fact that I don't just want to work and work and work. That I want to go out and do things for myself, things that are going to bring me satisfaction. She lets me take time off whenever I need it, but I don't abuse it. I don't think it's necessary to become just another mainstream person in order to pursue a career. Sure it will make it easier, but fuck that! Be yourself!

MRR: A person could gain focus and direction, but you don't necessarily have to get to the point of taking yourself so seriously, you can't have any fun...

Todd: Exactly...I think some people feel like they don't really have a choice. I have to go to work, and I can't do this at the same time.

MRR: I guess some people feel like it's black and white, time to do something with my life, I have to give up all these other things...

Todd: I don't feel that way at all. I have a supportive boss, and that really helps. I've been at the same place for a long time, I have a lot of pull...a lot of seniority. It's really easy to be myself and have a career. It also in a lot of ways ties into what a lot of people in this scene would like to be. They would like to communicate in this way; those things just tie in together so well. The "punk" thing inspires me in my work, and my work inspires me. I get inspired from both things. They go together.



MRR: Working with children must be really inspiring...

Todd: Yeah, I really feel like I'm making some kind of difference. That's really important to me.

MRR: It seems like you're taking on an immense load with a band and a job and everything you do. Don't you ever feel like you're doing too much?

Todd: I'm really busy a lot but, I don't really feel like it's a big load. Sometimes I trip out on the fact that I'm only 22 and I work in a preschool; I have so much responsibility there. And I put so much responsibility into it by choice. It just trips me out because not very many people that I know are doing the kind of thing that I'm doing. It's not like it's an immense load. I want to do it, and it's by choice, so I don't really get overwhelmed by it. I do think about it though...

MRR: It could be mindboggling at times...

Todd: Yeah, it's totally mindboggling that I'm 22 and that I have this really responsible position in a preschool. And I do it, I'm very responsible. And on the weekends I go out and party and hang out with people and play music and have a great time. Then on Sunday night, I try to go to bed early. I'm fresh on Monday, so I can be with the kids. I look forward to it after my weekend. Work is like the vacation after the busy, hectic, crazy weekend sometimes.

MRR: What kind of reaction do you get from people in the "punk scene" when you tell them what you do? Do you think they feel alienated, that they don't understand? Are most people pretty supportive?

Todd: Most people are pretty supportive. I have had people who were just trying to be hurtful, because they were in a bad mood or whatever, saying "Oh yeah, Todd has a 'career', ha!". But that was because he was bumming out because he didn't have a job, and I was happy in my job.

MRR: Do you think there's people that would consider it not particularly "punk" to have an actual career?

Todd: Yeah, totally. But a lot of people are really supportive. Most people go, "You're what? You're a preschool teacher?" People really trip out on it.

MRR: Is there anything you would like to tell people about pursuing a career, or just pursuing what you want to do? That maybe you can do it without totally contradicting what you believe in.

Todd: I think that it can be done. Unfortunately in this country it's very hard.

MRR: Yeah, there's kind of a limited choice of what you can do...

Todd: Yes, it's very limited. I don't make a lot of money. But it's what I want to do. I'm not doing this job to make money at all. Preschool teachers get really shitty wages. But to answer your question, I think that it can be done, I think that if there's something that somebody wants to do, they should try it. It makes me feel really secure and really good about myself, that I'm doing something that I want to do. And I'm doing something that's good...something that's going to make some kind of difference. It's so hard to make a difference in this world sometimes. When you're in education, or in some kind of social work, that's where you can make a difference. Unfortunately the pay for the amount of work demanded of you in these professions is really shitty. I think that it is possible to do something that is going to better this place, and not contradict your lifestyle, or become really boring and old. I love it, I love my job, I really do. Kids are really amazing. They teach me so much about myself. They teach me as much as I teach them. I've learned a lot about myself, and I'm still learning every day that I go there. I think that if you can focus on something that you want to do, if you find something that is satisfying that supports you, it can make you feel really good about yourself.

MRR: What more could you ask for...

Todd: Yeah, I feel really good about it, definitely.

Todd can be reached at: PO Box 40185, Berkeley, CA 94704.

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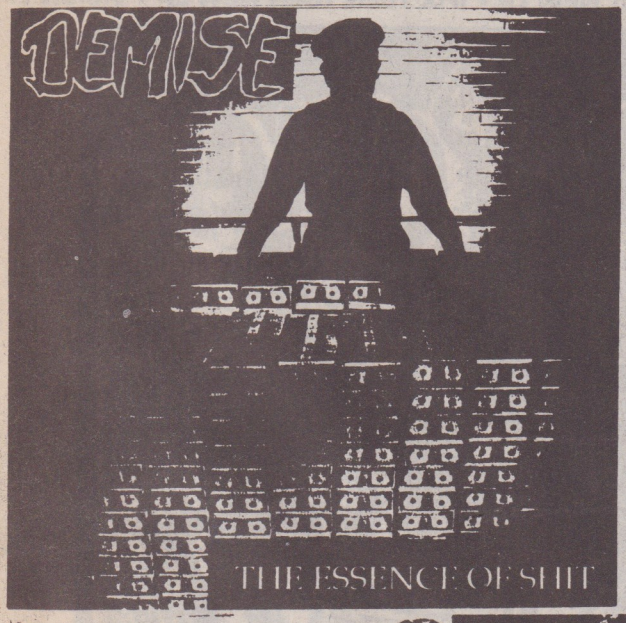

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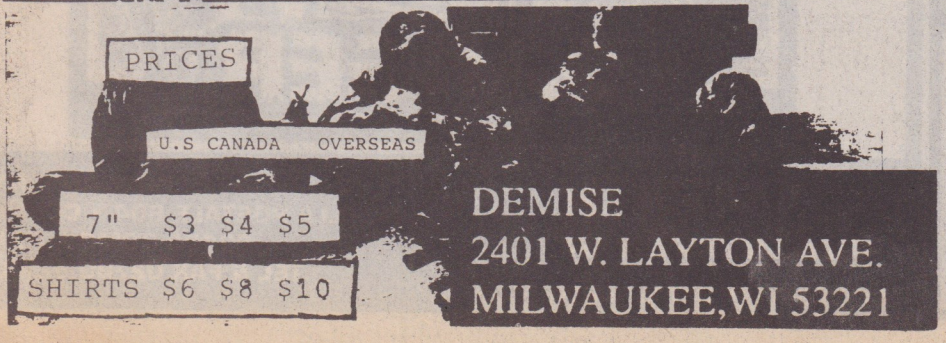

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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (JL) John Lyons, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (DS) Dave Seifert, (SS) Steve Spinali, (KW) Kevin Wickersham, (EW) Eric Wilson, (TY) Tim Yohannan

A.C./PATARENI - split EP

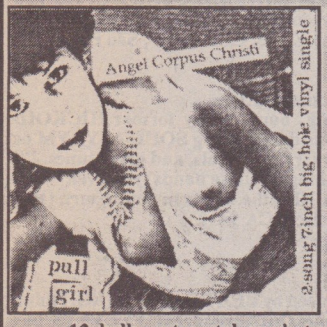
Oh joy. Such superb, captivating, and delightful music. Too many songs to even give a shit about. Comes with "bonus trax" by BUKA, DEBILANA, and the RAMONES FAN CLUB ZAGREB who are essentially the same people in PATARENI. All noisy, of course. Lost yet? Me too. All I know is that this would make a smashing companion to the "Master Of Noise" compilation. (CD)
(Davor Kodzoman, Tuskanova 26, 41000 Zagreb, CROATIA)

ADAM WEST - tape

Imagine DANZIG singing for a decent melodic band and then ..... oh no the big NIRVANA break in the song comes and everything afterwards sounds dead on like NIRVANA. Cheezy promo picture and overproduced music. Alright but...ZZZZ. (OP)
(Jake Starr, 1805 T Street, NW #A, Washington, DC. 20009-7128)

AMERICAN RUSE - "Break It Down" CD

This is essentially some stuff from the "Hard Junk Meat" LP licensed from Shakin' Street for (I'd guess) European release. It's pretty basic punk, with a decent amount of energy and competent musicianship. They have a good feel for keeping their songs short enough (under 2:30) to keep your attention pretty well. Ten bonus tracks make this a good introduction if you haven't heard them yet. (TM)
(Helter Skelter, P.le delle Provincie, 8-00162 Roma, ITALY)



ANGEL CORPUS CHRISTI - "Pull Girl/ Ruff Tuff Creme Puff"

Rhythm machine, rhythm guitar, and accordion are the unlikely mix in this pair of pop songs, the latter marred somewhat by self-conscious cuteness. (SS)
(ENT, PO Box 22113, San Francisco, CA 94122)

ANIMAL NEW ONES - "Lakeside Bash" CD

12 balls out metal punk tunes. Loaded full of changes and melodies. ANIMAL NEW ONES have a sound somewhere in between VERBAL ABUSE and the ADOLECENTS. Lyrics deal with personal situations and strong political stances. Full blown lyric sheet, great sound, great package. (SM)
(Flight 13, Schumannstr. 20 7800 Greiburg, GERMANY)

APPLEKORE - "Lost in Space" tape

Live on KSPC radio in Southern California. Decent live recording of some basic speedy punk style rock. Again a full color cover for this label, and you can mailorder a T shirt for only $12! Ooh! (DH)
(Sinbad Records, 1504 Columbia Ave. #3, Riverside, CA 92507)

ARMS LENGTH - EP

Powerful, heavy, rocking Cleveland hardcore in a JUDGE sort of vein. (KG)
(Reflection Records, 114 Watertree Dr., E. Syracuse, NY 13057)

YE ASCOYNE D' ASCOYNES - EP

What a great single! Pure punk pop yet with an edge so it's not wimpy. Melodic bass lines all over the place with absolutely ripping distorted guitar. Reminiscent of ZOUNDS but wholly original.Crystal clear production by Billy Childish. Not retro in the least. (MM)
(Hangman Records, UK)

ASSUCK - "State To State" EP

I was a little disappointed to see that the four songs on this EP were already released on their godlike album. However, the flipside contains an intelligent and moving spoken word piece on the crappy state of affairs in Yugoslavia. Combine that with the great packaging and the fact that I never get tired of their intense brand of grind and there's more than enough reason to pick this up. (NN)
(SOA, V. Beethoven 63, 00144 Rome, ITALY)

AVAIL - "Satiate" LP

Blistering, metallic emocore that will leave your head spinning (or swaying). Pure, explosive energy channeled into incredibly intricate song structures with tempo changes just when you don't expect them. One of the most competent rhythm sections and the most brilliant lyricist I've ever seen. LP of the Year! (DS)
(Catheter, PO Box 12061, Richmond, VA 23241)

AUNT MARY/MAN IS THE BASTARD - split EP

The ultimate chaotic split record. Finland's AUNT MARY (now simply called A.M.) scramble thru hundreds of songs that sound like no music on this planet. Kinda like Robbie The Robot gripped with a diarrhea of nuts and bolts. MAN IS THE BASTARD continues the "power violence" saga with a multitude of crispy new tracks. It's a homemade recording but the energy and back breaking ferocity that this unit possesses is still in full effect. Neanderthal brutalcore. Mind boggling. (CD)
(Wood, PO Box 164, Claremont, CA 91711)

BACK TO NORMAL - EP

Lots of Finnish bands seem to be doing the poppunk thing (and doing it well) nowadays and here's another one. Four tracks varying from a SCREECHING WEASEL to BAD RELIGION sound with a couple of standout cuts. (BD)
(Slode, PO Box 21, 28451, Yanha-Ulvila, FINLAND)

BAD DREAM HOUSE - "Savannah" EP

Alternating female voices weave in and out of chunky guitar riffage creating off-kilter harmonies sounding a little like early LEGAL WEAPON mixed with the LUNACHICKS. Catchy. (MH)
(Rockville Records, PO Box 800, Rockville Centre, NY 11571)

BAKAMONO - tape

Kindof a post neo gothic experimental open minded punky spray painted mixture of lotsa styles that sometimes works better than others. Bonus points for not sounding like everybody else. (DH)
(Bakers Dozen, 849C Almar Ave. #154, Santa Cruz, CA 95060)

BECK SESSION GROUP - "Time To Love" EP

This is hard edged guitar punk with polished harmonies and hooks. The title track is a strong melodic number, and also included is the much covered "Somebody's Gonna Get Their Head Kicked In Tonight". (MC)
(Sister Records, Gartenstrasse 14, 6729 Rulzheim, GERMANY)

BECKS PISTOLS/DIE LOKALMATADOR - split EP

Blasting traditional punk rock. BECKS PISTOLS are stong musically and vocally. Solid gruffy vocals, strong back up vocals. Great stuff to drink with. DIE LOKAL MATADOR have a heavy ska sound, enough to make you want to dance and sing along. (SM)
(no address, GERMANY)

BIG BOYS & DICKS - "Live at Raul's Club" 2xEP

Classic bands from Texas. This record is a re-issue of sorts of a 1980 live LP with three songs by each band from that record; plus an unreleased live song, from the same show, by each band. On the DICKS disc is a great version of "Kill From the Heart" plus more of their blue-zee punk. The BIG BOYS disc is post punky with a more arty feel that comes across better on this particular release. (RL)
(Selfless Records, 2157 Pueblo, Garland, TX 75040)

THE BIG THING - "6 song" tape

The vocals remind me of 3. That's about all though. Kinda emo(maybe that's only cause the songs were too long and they had vague personal lyrics). Then there's the fast relentlessly fast break. Lost me there, though. THE BIG THING . . . well. (OP)
(316 Douglas Dr, State College, PA 16803)

BLAZE - "But Nothing Ever Change" EP

It really hurts to sit here and review a great record that I may never be able to find for myself. Take your typically incredible Japanese HC act, mix 'em up with FINAL CONFLICT or maybe even INFEST and you'll know why I'm suffering. Harsh, throaty vocals and totally relentless musical punishment make this a must if you can find it. Only 500 copies. (NN)
(no address, JAPAN)

RECORD REVIEWS

BLISTERS - "Pissed To Meet Me" 12 "
Stephen Bahr has always been a cool vocalist, and the band has had their moments of brilliance over the last four years. On this recording the nine songs have a consistent quality in both the material and production. It's the kind of record The REPLACEMENTS stopped making when they signed to a major. (MC)
(Incognito, Hochfirst Str. 23, 7000 Stuttgart 80, GERMANY)

THE BLOODHOUND GANG - "Locked Out" EP
GREEN DAYish pop punk. Slightly heavy, funky bass. Personal words sung well with the music. They cover the theme song from the show "Cheers". Why? I don't know. This band shows promise, and with time will get really good at what they do. (SL)
(Noff, 2100 E 43rd St, Mpls, MN 55407)

BLOODLINE - "Can't Rest on the Times" LP
Pretty heavy guitar based hardcore with slow to mid-tempo "pit-type" sound. Most of the lyrics seem to be about positive change, although not necessarily typical. Has those multi-person back up vocals and song titles such as "Crusade" and "Winner Takes All." Sounds good. (JL)
(PO Box 40116, St. Paul, MN 55104)

BONE CLUB - "Beautiflu" EP
Hard rock from this Minnesota band. Basically, this sounds like the shit they play in the first hour of the Headbanger's Ball before they get to SLAYER or SUICIDAL. The question is are they pretty enough for MTV; if not, there's always SubPop. Stay tuned, unfortunately. (RL)
(Rocket Sound, PO Box 40397, St. Paul, MN 55104)

BOOBYTRAP - tape
Pretty enjoyable, as if a Dischord band and an AmRep band collided in a van crash and then formed a new band with the survivors. Heavy post punk. On the nineties tip. (DH)
(Karin Bos, Nepuenstr 3G, 1058 XM, Amsterdam, THE NETHERLANDS)

BOY IN LOVE - "Sockin' it to the People" tape
Samples, distorto guitar and bass, very very very very very very dumb spoken word style lyrics, no drums. You know the address. Dumb as Fuck, bro. (DH)
($2ppd: PO Box 2143, Stow, OH 44224)

BRATMOBILE/TIGER TRAP - split EP
Hmm... why would someone put out a 2-song 7" with both songs on the same side and nothing on the other? (Mastering costs?) TIGER TRAP is great. Very poppy and melodic but with highly aggro drumming (the drummer's swell to watch live!). BRATMOBILE sings flat and is a minimal drums/clean geetar thing. Low budget recordings, but the beauty is the D.I.Y.ism shining through. (KG)
(Four-Letter Words, 30 Westline Dr., Daly City, CA 94015)

BRICKLAYER - "Headspark/Hold the Light"
Described by their label as GODFLESH meets HEAD OF DAVID, and I can't really argue. They have the drum machination and crunch of GODFLESH, with HEAD OF DAVID's guitar bits. The influences are obvious; you decide. (WG)
($3.50 to Zentrum, PO Box 1963, Boise, ID 83701-1963)

BUG EYED - tape
A new band comprised of ex-members of PLEASANT VALLEY CHILDREN. They sound a lot like their previous efforts due to the distinctive vocals and overwhelming amount of heaviness and power in the music. With titles like "I Am Spit" and "I Buried Him" you know you're in for some severe damage. Music to make you cringe. (NN)
(BEI Inc., 5 Conference Rd., Armley, Leeds, LS12 3DX, UK)

BULKHEAD - EP
Fine release from this Boston-ish band. Although I could live without the ROXY MUSIC cover, the two originals ("Psychic" and "Saw Ya") are well-crafted college radio guitar pop in a SOUL ASYLUM/SUPERCHUNK vein with less raspy vocals. Not for thrashers, but a fine record indeed. (RL)
(Rockville, PO Box 800, Rockville Centre, NY 11571-0800)

BYPRODUCTS - EP
Silly goof-horror-punk with metallic tendencies in the wank-off solos and standard metal riffs. Nothing that hasn't been done better by GWAR or even the SERIAL KILLERS and y'know, I don't really care much about those bands either!(HD)
(Fat Rat, 263 N 1st St. #3, San Jose, CA 95113)

C.O.S.A. - "Strategic" EP
Once again, MCR has a winner—few labels are so consistently good. It's fast, it's rough, it's hardcore without any grunge shit, falsetto vocals, and only one guitar solo. Great stuff from CACHE OF STRATEGIC ARMS. (TM)
(MCR, 157 Kamaign, Maizuro, Kyoto 624, JAPAN)

CHAINDRIVE - "Chilling Pleasures/Tattoo"
"Chilling Pleasures" is a repetitive guttural grinder with utterly silly death metal vocals. "Tattoo" is different, an upbeat one with normal vocals with strong guitars. Not bad; not amazing. (WG)
(Scratched, PO Box 800867, Dallas, TX 75380-0867)

CHAOS U.K. - "Live In Japan" CD
Just like DISORDER, these guys (and gal) just don't wanna change. They're still stumbling through their collective drunken stupor belching out the same style of disjointed, hyperactive thrash they have since the beginning of time. This set, recorded in '91, showcases turbulent tuneage that ranges from the ancient "Kill Your Baby" to their newest "Cider I Up Landlord". The sound quality is primo as well as the packaging. (CD)
(Toy's Factory Records, JAPAN...no address, naturally)

CHARRED REMAINS A.K.A. MAN IS THE BASTARD - "Abundance of Guns" EP
Nine quirky songs from the ex-NEANDERTHAL guys. Combines the best of the slowest and heaviest of bass, drums, guitar, and somewhat audible vocals (amazing but true), and ultrafast grindcore. Chris Dodge says "Hey, I bought that yesterday!" (SB)
(S.O.A. Records, Paolo Petralia, V. Beethoven 63, 00144 Rome, ITALY)

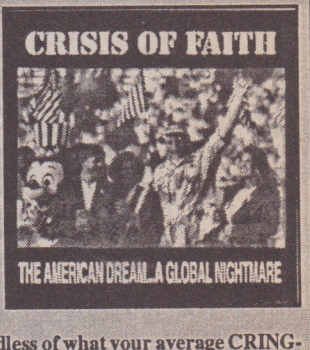
CHOKEHOLD - "Life Goes On" EP
They're very into the straight edge theme and espouse anti-racist, anti-sexist, anti-hardline ethics. Fairly routing SE hardcore done with feeling and aggressiveness that translates well to vinyl. (KG)
(Arm's Reach Records, PO Box 4 Sta. "C", Toronto, Ont, M6J 3M7, CANADA)

COLERA - "Mundo Mecanico, Mundo Electronico" LP
This longtime Brazilian bands tends to play early English-style HC, with and emphasis on the melodic. Another very good record. (KK)
(Devil Discos, Av. São João, 439 - 2° and/L. 343 E 345, CEP 01035, São Paulo, SP, BRAZIL)

CORDUROY - "Denounce Institusation Nationism" EP
'Record of the Month' for this guy. S.F. band led by former HICKOID delivers on this 4-song 7". If you ever even considered liking SOUL ASYLYM or SUPERCHUNK, buy this record. Loud guitars, raspy vocals, and great tunes. I'll put "4-Wall Drive" or "Hum" up against anything by those bands (yes, even "Cast Iron" by the almighty chunkers). SUPERCHUNK , the ball is in your court. (RL)
(Truckstop, 2440 16th St., Box 245, San Francisco, CA 94103)

CORNDOLLY - "Come Out/Sex Kitten"
I'd guess that CORNDOLLY are influenced by BEAT HAPPENING. I think they're a lot more interesting though. "Come Out" has great VELVETS like primitive guitar riffs - catchy as hell. "Sex Kitten" is a powerful slice of pop in the same vein, and the woman vocalist really gets the job done. This band seems likely to be great based on this one. (MC)
(Mud, 201 N. Coler, Urbana, IL 61801)

CRISIS OF FAITH - "The American Dream...A Global Nightmare" EP
Every once in a while I'll run across lyrics that genuinely enrage me enough to get off my ass and do something about it. It's a rarity if politically-oriented lyrics don't come off sounding dogmatic. The combination of ANTISCHISM and DOOM's musical style and these lyrics really reached me. (SB)
(Ragamuffin Soldier Records, 11 Reiber Cres., Willowdale, Ont, M2H 1C3, CANADA)

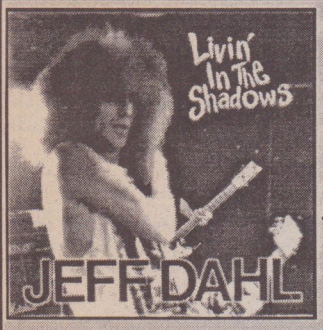


CUNT DECIDE - "579116952348" tape
Japan's answer to ANAL CUNT. Regardless of what your average CRINGER fan may think, it's hard to do this well and keep it interesting but these guys succeed. No bass, no song titles, just plenty of noise. I listened to all 99 songs and want more. (NN)
(c/o Manabu Isobe, 482-1 Naka, Kambara-Cho, Ihara-Gun, Shizuoka, 421-32, JAPAN)

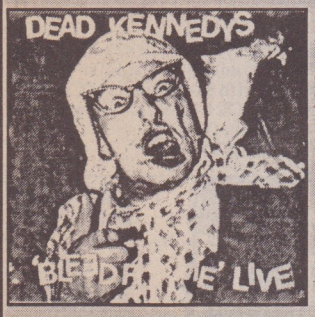
DFC - "Outside the Law/Sledgehammer"
A by-the-numbers outing by a Minneapolis band aping various bands/sounds from the Minneapolis/Chicago axis. Shades of RIFLE SPORT, NAKED RAYGUN and very obvious ALBINI-esque production values. Nothing too particularly inspirational, but if the shoe fits....(HD)
(Big Money, PO Box 28483 Loop Station, Minneapolis, MN 55402)

DAHL, JEFF - "Lisa's World" EP
A fine slice of LAZY COWGIRLS/DEAD BOYS laden punk rock excerpt from JEFF DAHL's new LP "Wicked". The flip has two unreleased covers to rock you: the ADVERTS' "One Chord Wonders" and NEIL YOUNG's "Cinnamon Girl". J.D. gives a great spiel on the back jacket: "Support your local bands and underground music". This is recommended. (BR)
(Triple X, PO Box 862529, Los Angeles, CA 90086-2529)

RECORD REVIEWS



DAHL, JEFF - "Livin' In The Shadows" 2x45
A Japanese release with more DAHL rockin'. Three cover tunes including the DEAD BOYS "3rd Generation Nation" and the FLAMIN' GROOVIES "Slow Death"; plus two originals (one previously unreleased). All done in typical STOOGES/MC5 fashion with the backing band AMERICAN SOUL SPIDERS. No acoustic guitars on this baby, just good ol' rockin. (RL)
(1+2 Records, 604 Gloria Hatsuho-Shinjuku, 7-6-5 Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)



DEAD KENNEDYS - "Bleed for Me/Holiday in Cambodia"
Good live versions of these two DK classics, though there's no indication of where or when it was recorded. All profits go to Earth First!? Big deal. Is that supposed to make me run out and buy it? (KK)
(no address)

DECLINE OF SOCIETY - tape
Three songs' worth of tight, galloping, melodic hardcore with hoarse, but well sung, vocals and catchy harmonies. (DS)
(Fernando Del Castillo, 1700 Burton Dr #117, Austin, TX 78741)

DEEP TURTLE - Snake Fish - EP
Blazing the trails of geek rock, DEEP TURTLE is a blur of vibrant fire. A cross between the MINUTEMEN and STEEL POLE BATH TUB. Kill jerky, riff-o-mania punk rock, some soft tones to please your ears! Wacko guitar and synthesizers. Tight as any band could bare to be. (SM)
(Bad Vugum, Box 362 90101, Oulu, FINLAND)

DIE HARD - "Looking out for #1" LP
Well, let's see. First of all, this record reminds me of some of those early NYHC Revelation records. The music is aggressive, kinda mean, with angry lyrics about avenging the past, exploding emotions and saving the earth. Much better than the crossed baseball logo might lead you to believe! (KG)
(Conversion Records, 26861 Trabuco Rd, Suite E-143, Mission Viejo, CA 92691)

DINK - tape
Obnoxious punk from the BLOODY MESS school of thought. Raw, pissed, garage hi-jinx. Tunes like "Aphrodisiac Seedlings" even capture a tad of F.O.D. melody along the way. Almost better than Pez. (CD)
(8108 Hemingway Ave. So., Cottage Grove, MN 55016)

DIPSOMANIACS - "Growing Up" EP
Hardcore with the aroma of the early days. Four songs, sung in English. (KG)
(Bad Taste Records, Völksener Str. 46, W-3257 Springel, GERMANY)

DISRUPT - "Smash Divisions" EP
The monthly offering from the East Coast's most prolific thrashers is everything I expected it to be. A live document of nine of DISRUPT's best butt kickers plus a cover of SIEGE's "Cold War". There just ain't no stopping these guys. (CD)
(S.O.A. Records, Paolo Petralia, V. Beethoven 63, 00144 Rome, ITALY)

DREAMS MADE FLESH - "Two Ton Overcoat" EP
Side A didn't grab me too much. Kinda AEROSMITH-ish rock stuff. Not too memorable. "Can Of Lies" is pretty great though. Kinda reminds me of Chrissy Hynde singing "Tattooed Love Boys". Mean husky voice. Good enough for me to want it to play at home. (LH)
(Interplanet Records, 5 Dale Ct, Stoneham, MA 02180)

EIDOLON - "Sanctuary" LP
Containing members of GRAVEL and JONES VERY, this moves along with a steady mid-tempo pace and a somewhat morose, melodic mood. The problem seems to come with the flow of this record, which is too constant, lacking the dynamics in song structure that provide the necessary ups and downs to carry a listener all the way through. This is not to say that there aren't some powerful moments, it's just that they lack the contrast that keeps this from being great. (MK)
(Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810)

EL SMASHO - "Franks Five Speed/Notorious"
Real life angst mixed with urban voodoo and whatnot. Plus the band is from E. Lansing, punkest place on earth, so it has that going for it as well. (ML)
(Trixie, 1222 E.52nd St. #1, Chicago, IL 60615)

ELEVATOR - EP
The drummer of the VELVET MONKEYS/GUMBALL teams up with a PUSSY GALORE alumni (I think) and ends up with a sorta tongue-in-cheek boogie/blues thing. Heavy on the deadpan (and maintains a straight face throughout) but only musically amusing at best and that's even if you do catch the joke. (HD)
(Seminal Twang)

ENDPOINT - LP
For some reason this melding of metallic HC mixed with contemporary DC influences doesn't hit me very hard. The production seems soft and not abrasive enough for this style of music. The vocals are too loud and have too much of a "sung" quality. Unfortunately, this is not quite focused enough to totally grip me. (MK)
(Cargo Records)

ERIC'S TRIP - EP
This record has two mid-tempo rockers that sound a little too much like old DINOSAUR JR. with English indie smooth pop vocals. Also has two minimalist pop tunes that are really nice. Overall, really good minor chord moody pop punk here, muddy production. (GF)
(NIM Records, 115 Liberty Cr. Moneton N.B. E1A 6K6, CANADA)

F.Y.P. - LP
Wow. This is the stuff I love—totally basic, fast, loose snotty punk. Excellent. Comes with a funny read-along lyric booklet, songs about advertising, cops, macho idiots, boxing—you get the picture. I'm not into the anti-gun thing, but fuck it—this is a great stuff. FINISH YOUR POPCORN. (TM)
(Recess Records, PO Box 1112, Torrance, CA 90505)

FACE VALUE - LP
From Cleveland comes heavy rocking hardcore with fast and slow styles mixed. The production is good and the instrumentation pops out with clarity, at times bringing to mind NO FOR AN ANSWER and CITIZENS ARREST. Unfortunately, this record is not without its share of rock&roll solos. Overall, a good to-the-point record. (MK)
(Conversion Records, 2681 Trabuco #143, Mission Viejo, CA 92691)

FALLOUT - "It's All Over Now" EP
Fast melodic hardcore with BLACK FLAG & DEAD KENNEDYS influences. Tight well played punk rock by this trio from Roanoke, Virginia. Side "A" sets a blistering pace with Side "B" a bit more dramatic and slower. This record shows some grit. (BR)
(Hit Entertainment, PO Box 12023, Roanoke, VA 24022)

FARSIDE - "Rochambeau" LP
Umm... Wimpy new age post punk goo. Acoustic guitar, real tame quiet distorted electric guitar, kinda funky drumming... I guess it has some HUSKER-SOUL ASYLUM kinda feel in some of it, but the singing is too wimpy and goes nowhere. Maybe it's just not my kind of thing. Too overdone, too overproduced. (GF)
(Revelation Records)

FAXED-HEAD - "3 Brittle Hairs & a Broken Comb" Tape
Grindcore behold. There's a new goon squad to be reckoned with! Harsh grind metal mixed with jazz improv. Very unintelligible vocals, so distorted it sounds like they're singing with a mouth full of dirty socks. This tape is so bizzare, every time I listen to it my dog barks, and stares at the bands off of the speakers! Sounds like many of the bands off of the "Blllleeeaauurrgghh" 7". Excellent production, comes with gatefold and lyric sheet! (SM)
($5.00 ppd: Al Marrio, PO Box 24433, San Francisco, CA 94124)

FEARLESS LEADER - "!#$;!" LP
This group released a killer STOOGE-rock single a few years back so this jokey tribute/parody of mid-70s KISS-styled hardrock comes as a disappointment. I'm sure the band had a blast recording this and it rocks pretty hard but.... (BD)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

FINGER - LP
"Daddy-Oh" is a pretty nice song. All over, there are moments of catchy brilliance. But there's just too much boring rock bogging the whole thing down. Actually, side two is pretty great mixing NUISANCE via HEARTBREAKERS with SHORT DOGS GROW. "Vessel" is pretty amazing... (LH)
(Skyclad, PO Box 666, Middlesex, NJ 08846)

FLEISCH LEGO - "Töten und Essen" LP
It's tough to find any neat labels that fit this band. All the lyrics are in German and it's tough to tell whether or not they're being sarcastic. I do think that the LP title translates to "Farting and Eating", but I'm not sure. Musically they tend toward the intersting and catchy, with vocals that remind of THE FALL. (KK)
(Teenage Rebel Records, Gerresheimer Strasse 16, 4000 Düsseldorf 1, GERMANY)

RECORD REVIEWS

FLOP - "The Fall of the Mopsqueezer!" LP
Is it possible to sound more like the BUZZCOCKS than the BUZZCOCKS? An unending barrage of catchy pop punk, pretty singing and boss guitar sounds. Doesn't nearly match the power of their live sound. But a great pop punk mod album all the same. "Ugly Girl Lover" rules! (LH)
(Dashboard Hula Girl Records, 4739 University Way NE #1524, Seattle, WA 98105)

FLUF - "Time Over/Barf"
"Time Over" reminds me of a grunge/punk NIRVANA-type sound. "Barf" has a more psychedelic melodic feel with rich guitars which works far better. Those into the Sub-Pop thing should take note here. (WG)
(Sympathy For The Record Industry)

FRAMPTON BROTHERS - "Do the Chair/Furniture"
Straight-arrow produced pop with a slightly (emphasis on slight) humorous bent. JASON and the SCORCHERS meets the YOUNG FRESH FELLOWS. Not bad in any sense but certainly overdoses on the sophomoric humor-in-a-kinetic-pop-context quotient. (HD)
(Bogus, PO Box 10785, Pittsburgh, PA 15203)

FU MANCHU - "Senoritis" EP
Powerful tunes that'll make you wanna flail your hair. Guitar heavy ditties with a MELVINS bent but FU MANCHU stands on their own. A few discordant licks give it character. Wailing and rockin'. I'm surprised these guys aren't on a more prominent label by now. (CD)
(Zuma Records, Deisenhofenerstr. 6, 8000 Munchen 90, GERMANY)

G-39 - "Times..." EP
Pretty straight forward straight edge. This band sounds like they just learned how to play together. The recording of this record is really poor, nothing really sounds clear, and the drums sound like cardboard boxes. The lyrics show some personal convictions, to family, friends and *God*. The drummer dedicates this record to Jesus Christ. All but one member thanks God. Nice effort, but no thanks. (SL)
(Youth Ink Records, 125 Carl Hayden Dr, Sierra Vista, AZ 85635)

GENERIC/PLEASANT VALLEY CHILDREN - split 10"
This 10" has the first recordings of these now defunct English punk bands, finally out on domestic American release. Fans and collectors will definitely want this. (GF)
(Dementia Records, PO Box 2443, Loveland, CO 80539)

GERMBOX - "Godtrot/Spit"
Tight heavy off-kilter noise rock that has just enough psychosis and demented energy to keep you interested, wondering just what it is they're playing, and if living in Nebraska "will do that to you". Does Satanic postpunk exist? If so, I think these guys... (WG)
(Caulfield Records, 5701 Randolph, Lincoln, NE 68510)

GOOD GRIEF - "No Mas" EP
A very catchy pop punk release that combines East Bay *pop* punk with SF pop *punk*, which is only appropriate as band members span the bay. Jenn (see 'Professional Punks' article in #113) belts out cool vocals, Harry (ex-CRINGER) plays simple but tough guitar, and there's more than a little of AVENGERS power in the medium-paced tunes. A definite 5-song keeper. (TY)
(Homemade Records, PO Box 3021, Berkeley, CA 94703)

GOREAPHOBIA - "Omen Of Masochism" 45
Need I even describe this? Just for the sake of prosperity here goes....two blood-caked (de)compostitions of carnage akin to CARCASS. It's got speed, it's got metal, it's got a logo with an upside down cross. Not unlike the Donny Most album. (CD)
(Relapse Records, US)

GRAVEL - "As For Tomorrow/Pulling At My Hair"
The style of alternative rock that we've come to expect from the State of Washington. Still derived from '70s rock, they're not that far removed from PEARL JAM or NIRVANA, but they maintain a fairly distinctive sound. This is well above average. It will be interesting to see what direction they are headed. (MC)
(Estrus, PO Box 2125, Bellingham, WA 98227)

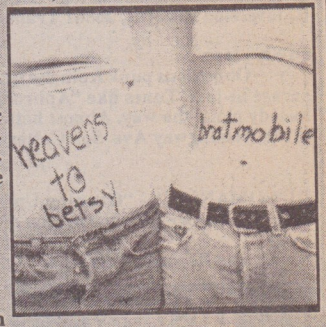
GRAY MATTER/SEVERIN - split 45
I don't know if this makes any sense, but GRAY MATTER sound less and less like GRAY MATTER every day. I'm not saying that's bad. They seem to be masters of the great guitar sound. It's just a strange evolution. I really dig this SEVERIN song. I've never been too blown away with their straight ahead rock sound but this track is really punchy with great riffage. All around great production as well. (LH)
(Dischord Records)

GRIMACE - "Nixons Snoxin" tape
So this is what happened to all my hippy friends in college who had more BLACK FLAG albums than I did. They began writing psychedelic epics about meandering riffs & swirling harmonies, and populated them with the grimiest, most distorted guitars you can think of. (DS)
(Gift Records, 774 Santa Fe Dr, Denver, CO 80204)

GRINCH - "The Blacking Factory" LP
Dramatic NEUROSIS level epic metal/punk/rock, done with superior musicianship. Crescendos, long tunes, dark lyrical themes, and even a similar graphic look to those NEUROSIS lads. An all-star line up here, with ex-members of CHRIST ON PARADE, ATTITUDE ADJUSTMENT, and even CRIMPSHRINE, and their experience creates a powerful and captivating endeavor. (WG)
(Rough Trade, Eickelerstr. 25, 4690 Herne 2, GERMANY)

The GR'UPS- EP
Eastbay supergroup makes a great single and it isn't on Lookout. When Jessie & Anna sing together they remind me of John Doe & Exene. Lyrical topics include those darn cops, that crappy job, fast beatup cars and those wacky fairy tales. Hey, I didn't even mention BLATZ or CRINGER. See, it's an Eastbay thing I wouldn't understand. (MM)
(Immature Records, PO Box 460346, SF, CA 94146)

THE GUILT - "Too Much To Say/My Own Device"
Two cuts of midtempo, melodic punk on this vinyl debut. Good tunes (especially the A-side), rough production and maybe MAD PARADE as ballpark reference point. (BD)
($3.00 to Teutones Toons, 240 Winona Ave., Wash., PA 15301)



HEAVENS TO BETSY/BRATMOBILE - split 45
The BRATMOBILE track is your basic girl-vocal garage pop, helped along by a boppin' tempo, while the flip profits from a harder, rawer sound. Both songs are full of female anger — and that's a good start. (SS)
(PO Box 7154, Olympia, WA 89507)

HEEL - "Slipped My Mind..." EP
An excellent garage punk record with four songs that cover a lot of ground. Elements of hardcore, melody, and harmonies are used, and the songs take off in surprising directions. The one instrumental is fantastic. (MC)
(Further Beyond, 1210 Gregory Place, Downers Grove, IL 60515)

HERESY/MEATFLY - split LP
Well, unfortunately, already released stuff. The HERESY side is their "Whose Generation" EP, and the MEATFLY side is 6 of the 8 songs on their LP. It's fast, it's tight, and you've probably already heard it. Not to be sold in the West it says, so good luck finding it. (TM)
(Malarie, Martin Valasek, Grohova 28, 602 00 Brno, CZECHOSLOVAKIA)

HERETICS - "Gotta Go" EP
Three straight ahead rockers from this dependable (and underrated) group who sound a lot like MOTORHEAD this time out, minus any wanking solos. Should appeal to COSMIC PSYCHOS and ANTISEEN fans. (BD)
(Black Box, Bahnhofstr 1, 4355 Waltrop, GERMANY)

HIATUS - "Way Of Doom" EP
A less chaotic outing from these noisy Belgians. They're sliding from the grind edge to a more UK influenced thrash sound somewhere between DOOM and the VARUKERS. Six punk-as-heck attacks wrapped in a snazzy cover. It's a good-un. (CD)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

RECORD REVIEWS

HIGH STEPPIN' SEAFOOD - tape
This came with a H.S.S. "Brush or die!" toothbrush *and* toothpaste. Statler and Waldorf from the muppets on the cover too. You guessed it, this is snotty garage punk rock. Songs about eating meat, how reading sucks, hating sex, and well, you know...a toothbrush! (DH)
(PO Box 235, Randolph, MA, 02368)

HOUSE OF LARGE SIZES - "I'm My Own Grandpa/Two-Liter Man"
Always been a fan of these guys, and this single is a nice reminder of why I am. Catchy, moody, driving, basically take any adjective that anyone involved with college radio in the mid-80's used on HUSKER DU and the REPLACEMENTS and apply it here. (ML)
(Westworld Ent., Box 43787, Tucson, AZ 85733)

I.D.K. - "It's About Time" tape
It's about time to turn this off. Embarrassingly poppy punk with sappy, cliched lyrics. These guys want to sound like CRINGER but don't have the voice or the skill. (DS)
(Red, 700 Fairview Ave, Fairview, NJ 07022)

ICONOCLAST - EP
Manic, crashing hardcore feeling at times similiar to the likes of RORSCHACH. The lyrics are spit out with an in-your-faceness that challenge the conventional and discard the standard, opting for a true alternative. Included is a critique of the too common counter-cultural community' hypocricy in failing to truly challenge dominant cultural ideals..and instead growing complacent and more concerned with being considered a "cool scene" than with resisting the status quo. (MK)
(Ebullition, PO Box 680, Goleta, CA 93116)

INTENSE DEGREE - "The Eyes Have It" 10"
I.D. still kicks arse after all these years. On this release, their second post-Earache extravaganza, they still whip out the short blasts but counter them with instantly memorable, half speed sing along efforts. 14 bun-burners in all. What can I say...I'm chuffed. (CD)
(Sound Pollution Records, PO Box 17742, Covington , KY 41017)

JABBERJAW/BLOODHOUND GANG - split EP
JABBERJAW side has punchy drums and guitar harmony stuff that sounds pretty cool. Kind of emotional lyrics also. BLOODHOUND GANG side has lyrics about a statue coming to life as, an analogy seems to fit the bill with JABBERJAW as far as likeness in the music department. Rock & roll! (JL)
(THD, 2020 Seabury Rd, Minneapolis, MN 55407)

JANITOR JOE - EP
From the first note of distorto bass to the last note of super feed back, JANITOR JOE had me in a stranglehold! Ultra punk, ultra rad. Gravel tone vocals with melodies. 3 songs on this slab of beef—all winners! A little bit HUSKERS, a little bit TOM WAITES. A killer debut release. (SM)
(Oxo Records, Box 580578, Minneapolis, MN 55458)

JERM FLUX - tape
All of the makings of a new Gilman band: "fuck you" attitude, simple pissed off songs, a picture of Bush on the tape cover, minimal talent (but at least they're giving it their best). Only thing is they're from Virginia, not the East Bay. Punk. (CD)
(Gary Stevens, 214 Downes St, Hampton, VA 23663)

JESSICA - tape
Eight songs worth of catchy cry-core in the SAMIAM vein, but with a harder guitar edge. Pro lookin' cassette and cover. Sound quality is decent. They do an LL COOL J cover tune. Word. (CD)
(Chris Schmitt, 416-201 Benner Rd, Allentown, PA 18104)

KAOS 64 - "O Kaos Continua" LP
Oi from Brazil. Everything here was catchy and well written. One of the better recent records I've heard using the Oi sound - doesn't sound dated or imitative. Funny how a cover of "Sex and Violence" by the EXPLOITED sounds as stupid now as it did when it came out. (TM)
(Rua Greco, 441 Vila Diva, CEP 03373, BRAZIL)

KILL SYBIL - "Fairlane" EP
I think they use to be called SYBIL. Don't know why they added the KILL. Somewhat atmospheric pop until that cool noisy guitar bursts in and scrambles everything up into greatness. Breathy female vocals on all the tunes except "Lucid" whitch sounds like a MUDHONEY outtake. (MM)
(Empty Records, PO Box 12034, Seattle, WA 98102)

KINA - "La Gioia Del Rischio Live Tour '90" tape
Good live recording of this longstanding Italian band. Songs sung in English and Italian. Full on electric punk rock and acoustic ballads. It's all here. (DH)
(Sergio Milani, Via Bramafam 14, 11100 Aosta, ITALY)

KINA - "Biko/Chicago"
"Biko" sounds like one of those songs that you can't really tell if its punk, metal, rock, or anything. It's slow with singalong bits. "Chicago" is more upbeat, with rock/punk overtones. Sounds very professional. (WG)
(X-mist, Meisenweg 10, GERMANY)

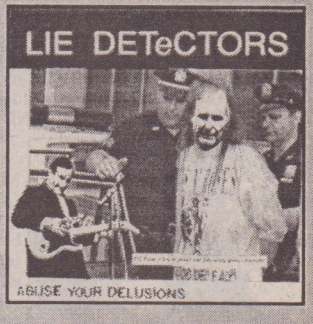
LASCIVIOUS - "Requien ot Che Guevare" - Flexi-EP
Mom's scream at ya? Just turn this flexi up! Balls out early punk, slow, fast, noise, all kinds of punk influence on this flexi! More guitar wanking than normal, lots of whammy bar action! Excellent bassist. Full-on Japanese punk! (SM)
(no address, JAPAN))

LEATHER UPPERS - "Pantsuit" EP
This almost sounds like it could be some lost release from '79. Four tracks of slightly quirky garage punk with the usual dumb lyrics (not a slag). Not bad. (BD)
(Famous, PO Box 32, Station P, Toronto, Ont, M5S 2S6, CANADA)

LEATHERFACE/WAT TYLER - double 45
LEATHERFACE's "Hops and Barley" is a thickly produced punch of hard-hitting Britpunk, with a full, fleshed-out guitar sound and good hooks; WAT TYLER responds to the challenge with "Not Superstitious" — fronted by excellent female vocals, multilayered pop/punk production, and great hooks. A LIONEL RITCHIE tune is neutron-bombed on the flip. (SS)
(231 Portobello Rd., London W11 1LT, UK)

LEATHERFACE - "Compact & Bijou" 10"
Basically, if it says LEATHERFACE on it, you buy it. Heavy heavy pop. Amazingly tuneful, pretty songs somehow come thru these crushing guitars and gravel vocals. How Frankie Stubbs can carry a tune with his "more Lemmy than Lemmy" voice is beyond me. 4 songs. Two crushers, one acoustic (which highlights the vocals even better) and a good TRACY CHAPMAN cover. Make way. (GF)
(Roughneck, 21a Maury Rd, London, N16 7BP, UK)

LEATHERFACE - "Dreaming/Eagle" EP
Yet another great release from this UK punk outfit with their STIFF LITTLE FINGERS meets MOTORHEAD sound. If you've grown tired of your early 80's classic UK punk records try LEATHERFACE for a new kick. Besides who else shreds covering ABBA. (RL)
(Black Box, Bahnhofstr 1, 4355 Waltrop, GERMANY)



LIE DETECTORS - "Abuse your Delusions" EP
Smart alecky yet relevant pop punk from NY. Thoughtful and sarcastic commentary on politics, racism (even Bon Jovi) etc. all done up in a hooky SEVEN SECONDS meets SLOPPY SECONDS type of tuneful wank. Strong melodies, hooks paired with a real cynical yet humorous outlook, ranges from the funny to the real serious. (HD)
(Lie Detectors, PO Box 366, Sparkhill, NY 10913)

LIIMAVARINA - EP
This outfit plays utterly out-of-tune, garagy, over-modulated garage punk with snarling vocals. Primitive—and purposely mixed on malfunctioning gear. (SS)
(Bad Vegum, Box 362, 90101 Oulu, FINLAND)

LIQUID DRAINO - "Ike Fell in the Water" tape
Full color cover and no lyrics. Ranges from dorky thrash to more melodic punky styles. There's even a Funk influence on "The Day Jim Henson died." Sometimes the singer sounds like a young Kevin Seconds. (DH)
($3ppd: Planet Records, 1031 Joffre Pl, Dayton, OH 45430)

LOOSE - "Rocksalat" EP
Despite the silly cover, this is pretty cool. Two tunes, the first catchy like a punky "Zuma" period CRAZY HORSE. The b-side is so-so rock stuff. Kinda flat production, but nice for a single. (LH)
(Supersound, PO Box 1509 Station H, Montreal, PQ, H36 2N4, CANADA)

RECORD REVIEWS

THE LOUD - "Don't Laugh at Me" EP
Decent slower to mid-paced punk which seems to lack any real focus or punch. At their best they sound like SLIME, but without the same energy level. For some strange reason they also remind me of the rockinger postpunk of MDK, THE NEED, and GANG OF FOUR. (KK)
(Campary Records, Armin Heitmann, Friedrichstr. 110, 4000 Dusseldorf 1, GERMANY)

LUMPIN' PROLETARIAT - "Heap" tape
"The Fisher Price of punk bands" it says on the envelope. Underneath the mediocre production lurks a pretty decent punk band with very intelligent lyrics. Needs a few more hours in the oven before it'll taste just right. (DH)
(PO Box 3028, Station D, Ottawa, Ont, K1P 6H6, CANADA)

MALIGNUS YOUTH - "More To It" LP
Jesus, it's about time! So many bands sound the same now days. Finding the cool hip sound and dragging it through the mud! MALIGNUS YOUTH do not join that band wagon! I don't know where to start. A sound of their own is all I can say. Real melodic, harmonizing vocals, with balls out thrash, go figure. Guitar noodling, bass scales, insanely tight rythems! Probably the best slab of punk vinyl to meet my ears this year! Many, many influences I hear: ZERO BOYS, QUEEN, CITIZEN FISH, OP IVY, D.R.I., SUBHUMANS and many many more! Killer lyric sheet, color vinyl, self produced, DIY, sincere and heat throbing! (SM)
(Youth Ink Records, 125 Carl Hayden Dr., Sierra Vista, AZ 85635)

MAMA TIC - "Breathe Out/Hatefest"
A new AmRep picture single. Side A is pretty scorchin stuff that, in terms of rockingness and guitar intensity, reminds me of HAMMERHEAD. Side two is more of a lurching grunge-funk(?) number that slams pretty damn hard and even displays a slight BIRTHDAY PARTY type aesthetic. Note:plenty of guitar wah-wah action here for those of you who care about such things. (HD)
(Amphetamine Reptile, 2645 1st Ave. S., Minneapolis, MN 55408)

MASSAPPEAL - "The Mechanic" CD
All I could think of while listening to this was how much it reminded me of 'alternative' stuff on major labels. It's got the production, vocals, and style of something I'd expect the majors to be shoving down our throats—mid paced, loads of guitar effects, and a lack of tangible emotion. Background music at best. (TM)
(Survival Music, 90 Rue de Veeweyde, 1070 Brussels, BELGIUM)

MC DIPSHIT and the FUNKY FETUS - "Not Quite Born, But Cold Chillin'" tape
Is it Rock and Roll? No. Is it stupid? Yes. Is it techno rap home made style? Yes. Are the lyrics dumb? Yes. Is it P.C.? No. Is it the address I think it is? Yes. (DH)
($2ppd: PO Box 2143, Stow, OH 44224)

MENTAL INDISPOSED - " Väkivallan Uhri" EP
Inflammatory screeching highpitched scronking hardcore done at breakneck speed. The shrill singing is in Finnish with fast and adequate melodies to accompany all.
Stout mohawks and intriguing braid-tuft hairdos. Lyric sheet included. (BR)
(M. Kulju, 29120 Verkkoranta, FINLAND)

METAL MIKE - "Election Day/I'll Wait for Linda"
Side A is good old beaten-with-a-blunt-instrument punk rock with funky and metallic overtones. Side B turns up the funk and adds psychedelic ska backgrounds and crooning pop vocals for an almost BEATLESesque trip to the strawberry incense side of rock. On bright pink vinyl with cool cartoon cover, from the SAMOAN. (EW)
(c/o Mike's Mom, 242 Kingston Dr, Little Rock, AR 72207)

MICKEY FINN - "Impact Driver/Forehead"
Bad recording. Off-kilter. Sounds off key. Sounds like they wanted it to be "noisy" to be "cool" but to me it sounds like "shit". No. (WG)
(Big Money Inc, PO Box 2483, Loop Station, Minneapolis, MN 55402)

MIDNIGHT MEN - "Mean Muthafuckin' Man" EP
Sixties garage punk (ala HEADCOATEES) with ALLEY CATS style vocals make up the A-side. The flip "Teen-age gang bang" sounds pretty RUNAWAYS with a cleaner boppy melody and gruff female vocals. (MH)
(Sympathy For The Record Industry)

MOGEL - "It Isn't a Dream" EP
Melodic hardcore from Sweden. This band comes across as a more hardcore NEW-TOWN NEUROTICS, mainly because of the vocal style and the catchy hooks. This 7" varies between fun pop punk ("Ramones") and more political hardcore ("One Nation") with a fine social-political ballad ("It Isn't a Dream") thrown in. Thumbs up. Besides, you can never have too many RAMONES tribute tunes. (RL)
(Mogel, Bodagatan 34, 50235 Boras, SWEDEN)

MONOMEN - "Just a Girl/Over The Edge"
Decent A side here ("Wrecker" LP track) with a cheesy farfisa organ and that rousing 60's hook. More of that MONOMEN signature 60's-cum-punk thing. Also (along with HOLE and BORED) yet another version of the WIPER'S "Over The Edge" which holds its own quite nicely and proves that this band can probably move beyond its 60's based repertoire. (HD).
(Lance Rock, Country Club Mall, Nanalmo BC, V9T 1W1, CANADA)

MONSULA - "Structure" LP
I like MONSULA. "Structure" does a good job documenting their progression, which is a show of maturity, leaps from, say, their 7", "Nickel." Music has a "DC" feel - lots of rhythm and octaves. (Hey, is that really Paul singing? Grown up? Too many cigarettes? Too many asthma attacks?) Consume, consume, you record buyers, you. (KG)
(Lookout Records)

MORTALS - "Looking At You/Crazy Horses"
An MC5 cover and an OSMONDS cover and it's not too hard to figure out which track is the good one. (BD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MOTO - "Places We Used To Go" EP
MOTA (once known as MASTERS OF THE OBVIOUS) have begun to attract a following after a string of good singles. This is their best yet - an essential piece of garage-pop with plenty of original touches. (MC)
(Rockville)

MUCKRAKERS - "Fallin' Down" EP
The theme song "Muckrakers" is very good country tinged JOHNNY THUNDERS type punk rock. The flip is more of a ballad, slow Mike Ness style. Excellent cover showing Bush with both Castro and Noriega. Interesting insert with "CIA complicity in global drug trade." (BR)
(1838A N. Oakland Ave., Milwaukee, WI 53202)

MUFFS - "I Need You/Beat Your Heart Out"
The A-side is an original, not THE KINKS' song (why use the same title?), a slow-paced rock song with punk underpinnings. The flip is a cover of the old SF ZEROS' tune, a good raunchy/pop song. Their last vinyl before major CD time? (TY)
(SubPop)

MULCH - "Piss Boy" tape
Four groove-oriented, mid-tempo workhorses with a guitar slathered in crunch and grunge, and just a hint of metal. Good stuff. (DS)
(4 N. Mulberry #1, Richmond, VA 23220)

THE MUMMIES - "Fuck CD's, It's the Mummies" LP
A Hangman Record of course. Well its back to the 60's garage with these dead pharoes and what a crypt to rock from. This LP starts to move for me on side 1 "Red Cobra" after the disappointing instrumental "The Frisco Freeze". At times I almost like this stuff better than THEE HEADCOATS but at other times it fails to convince me that it's not the 90's. Overall above average though. (JD)
(Hangman Records, ENGLAND)

THE MUMMIES - "Intro/High Heel Sneakers"
Straight forward promo record. Intro is just that. Introduction that if you paid for this you got ripped off. "High Heel Sneakers" is a stupid surf/early 60's rock anthem about a red dress and a chick. Boring! Tired old licks, stupid hamon organ. Punkers beware! (SM)
(Estrus)

RECORD REVIEWS

MUTUAL HATE SOCIETY - tape
High energy punk from the Carolinas that falls musically between the DWARVES and THE OFFSPRING. Lyrics are sung rather than shouted which is appropriate for their emo-core slant. Nine songs. Good package. Wheeee. (CD)
(Terry Wolfe, 3301 Bearskin Ct., Raleigh, NC 27606)

MY NAME IS CHRIS - "Days of Slack" tape
Northern Californians crank out slower to mid tempo stuff that fits somewhere between rock and post punk and East Bay style melodiousness. Pretty good but still kinda rough at the edges. (DH)
(People Stew Records, PO Box 1114, Eureka, CA 95502)

NABAT - "Generazione '82" EP
This hard-hitting Italian skunk band was not racist, a 'skins & punks' outfit that stood out from the crowd not only because of their stance but because of their catchy, abrasive rock and roll. While the sound on this boot is thin, it does capture their raw power. Great looking sleeve! (TY)
(no address)

NAKED AGGRESSION - CD
So Mike Broken enters the CD fray. N.A.'s two 7"s with 4 bonus live songs—one as yet unreleased. This also has the best CD packaging I've seen yet, bar none. It's packaged in a way that requires no plastic, one piece of paper folded to the equivalent of a eight page booklet. Excellent stuff. Still raging hardcore, even on the hundreth listen. Looks like they're moving to S.F., too. (TM)
(Broken Rekkids, PO Box 460402, San Francisco, CA 94146)

NAKED GAYGUY - tape
"Drink some wine, Drink some booze, Wake up with some fine tattoos." Lots of punk as fuck lyrics fill this tape. Garagey recording of a garage band probably recorded in a garage. Shit, they probably live in a garage. This came recorded over the new AEROSMITH tape. (DH)
($2ppd: D. Nangnang, 105 Woodbine Dr, Hershey, PA 17033)

NEW BOMB TURKS - "Cool Clean Sparkling Clear" EP
Serious punk rock shit from these Ohio gents. Two great originals in the uptempo melodic NEW YORK DOLLS vein. Excellent cover versions of "Just Head" by the NERVOUS EATERS and "Do The Pop" by RADIO BIRDMAN. Find this record or it's your loss. (BR)
(Datapanik Records, PO Box 10243, Columbus, OH 43201)

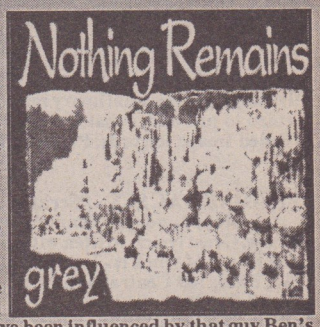
NO COMMENT - "Downsided" EP
There are records (very few mind you) whose energy and musicianship have elevated them beyond the realm of mere top ten lists into an almost legendary status. NO COMMENT have produced such a record. It is fast yet tight, short but incredibly powerful. This, my friends, is hardcore. Let no man or womyn say different. (NN)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

NO FUN AT ALL - "Touchdown" tape
Great fast melodic punk with sing along choruses much like BAD RELIGION. Very catchy, upbeat, and...good. Get this tape if you just can't let yourself still like BAD RELIGION. (OP)
(Henka Sunuisson, Larkv. 12, 73931 Skinnskatteberg, SWEDEN)

NO USE FOR A NAME - "Don't Miss the Train" LP
Decent up tempo punk/hardcore music. However the singer puts a little too much effort into singing. Less singing, more growling, please. (KK)
(New Red Archives, 6520 Selma Ave #1305, Hollywood, CA 90028)

NOBODY'S CHILDREN - "Mudslinger" tape
There's actually some catchy, snappy hardcore buried in that mountain of guitar fuzz. The hoarse, whiny, screechy vocals make these folks sound a lot like SQUIRREL BAIT. (DS)
($5 ppd: Nobody's Children, 325 5th St NW, Minot, ND 58701)

NOD - CD
Nasty, raw, crude, super distorto punk rock tunes. On the noisy side of PUSSY GALORE, and riff masters like IGGY's Fun House record. Wandering guitar leads, steady bass and drum rythems. Total D.I.Y.!! This would be great on an old dusty scratched album, but we live in a world of CD's now! (SM)
($8.00 ppd: Joe Sorriero, 288 Breck St, Rochester, NY 14609)



NOTHING REMAINS - "Grey" EP
A slab of vinyl worthy of your undivided attention. Besides the excellent, catchy, fast-tempoed melody...there seems to be semblance of lyrical intellect herein. Play loud. Mine came with an inspirational hand-written message inside the cover..."there is no change in hate". (SB)
(Homemade Records, c/o Jens Wagner, Friedhofstr 11b, 6702 Bad Dürkhelm, GERMANY)

OBLIVION - "Think Tightrope Boobjob" tape
Pretty good, actually. Slow to fast paced melodic punk rock Chicago style. I think they've been influenced by that guy Ben's band. Cheesy business card included. (DH)
($4ppd: 442 Hyde Park Ave, Hillside, IL 60162)

OILER/RIG - split EP
Two LA based bands both with a definite BIG BLACK influence. OILER does the art damage, slowish thing while RIG does the more faster, rhythmically relentless pounding of that aspect of BB. Sorta like the difference between "Kerosene" and "Jordan Minnesota" with RIG being the latter and OILER being the former. In the end RIG comes out ahead just in terms of more material and conciseness. (HD)
(Piece of Mind, 2431C Main St., Santa Monica, CA 90405)

OLD NICK - "Tomb or Temple?" tape
The letter says: "Sinbad is a very new label and these are our first punk style releases." Punk style? Hmm... Full color cover, too. Music? Snotty Southern California punk style rock. It's decent, but it's been done before. Punk style? (DH)
(Sinbad Records, 1504 Columbia Ave. #3, Riverside, CA 92507)

ONE 900 - "Super Hard and Jumping Real High" tape
Kinda catchy, quirky, and funky. Too many guitar solos though. Fairly average pop tinged punk with no guts. Doesn't break any molds, but doesn't break any eardrums either. (OP)
(Sean Kean, Room 5212 CLS 26, Cornell Univ, Ithaca, NY 14853-5114)

OUR AMERICAN COUSINS - "Memory Man/Patron Saint"
After several excellent singles you should already be familiar with power popsters from New Jersey. Their latest effort features polished production by Wharton Tiers, and it rocks out with some great sounding guitar and Emo style vocals. (MC)
(Spontaneous Generation, 335 Grove St., PO 269, Jersey City, NJ 07302)

OUTSPOKEN - "A Light In The Dark" LP
Post straight edge metallic hardcore, not unlike a poor man's VERBAL ASSAULT. Loads of chugga-chugga guitars done in a non-cheesy way. Lyrics remain in the realm of the hard genre. If I was into the whole S.E. thing, I'd probably dig this. (WG)
(Conversion, 26861 Trabuco Rd. Suite E-143, Mission Viejo, CA 92691)

PAVEMENT- "Trigger Cut" EP
UK release from this Stockton, California band. The A-side "Trigger Cut" is my fave track from their new "Slanted" LP (same version). The two un-released B-sides "Sue Me Jack" and "So Stark" continue in their more tuneful direction of minimalist art pop. Fans will buy everything by them anyways, newcomers try the new LP to decide if you want to board the PAVEMENT party train. (RL)
(Big Cat Records, PO Box 1561, London NW6 4SW, UK)

PINK FLAMINGOS - EP
Fuck. Tight, quick, open-throttle hardcore with a keyboard that works. Best thing I heard this month. It's got a unrestrained musical style that allows it to be fluid without losing any impact. Personal lyrics that aren't emo. Intense debut. (TM)
(Farewell Records, Uhlandplatz 9, 4200 Oberhausen, GERMANY)

PISSED - EP
Thick. Angry. Hella raging deep bass that plays over and over again in your mind even though you took the damn thing off the turntable 2 and 1/2 hours ago. Gun cocking. I think we've got a winner here for my favorite new release of the month. Every once and a while something comes along and reminds you of why you hold on to a seemingly impossible dream. (SB)
(Profane Existence)

RECORD REVIEWS

POINT OF VIEW - EP
Contemporary hardcore (that ever-present sound of today), meaning emotive singing, somewhat heavy music with melody and chugga-chugga guitars. Mid-tempo to just under that. Brings STILL LIFE to mind, vocally. Great 7". (KG)
(Faded Image Records, PO Box 295, Somerdale, NJ 08083)

PRE-MARITAL SEX - "Scrut" tape
Sloppy, poppy, bouncy punk with a trashy guitar and two really dirty basses. Great lyrics, written with a sneer and sung with a smile (or is it vice versa?), and plenty of "fuck it - let's just play" attitude. (DS)
($4: PMS, 163 Central Ave #4, San Francisco, CA 94117)

PSYCHOPLASMA - "Monday" EP
Weirdo Swedish pounding stuff, imagine if FOETUS joined forces with MINISTRY and the LEATHER NUN. Definitely more straight-laced than say stuff on Bad Vegum. But contains enough of that offbeat Swedish twistedness to warrant more listens. (HD)
(Gaga Goodies, PO Box 4713211, Haneenlima, FINLAND)

PSYCHO VISION - "Sgt. Fury" 12"
Mick Couch and his combo lead you through some rollicking psycho-billy crunchers. These Britishers play this roots music with more conviction than ninety percent of the American wankers. What a refreshing breath of liveliness after suffering through the STRAY CATS. Lets hear some more! (BR)
(Raucous Records PO Box 31, Lytham St., Annes, Lancashire, FY81QE, ENGLAND)

PULKALMATODORE - "Dat is Schalke 04" EP
Another in the long line of German punk bands that features chanting type vocals and catchy melodies. (These records always seem to be well produced also.) My friend Mr. von Zelowitz suggests that the chorus of the A-side comes from a GARY GLITTER song? Excellent beer-pounding songs. (KK)
(Teenage Rebel Records, Gerresheimer Strasse 16, 4000 Düsseldorf 1, GERMANY)

PUTTERS - "Muscle Car" EP
Excellent DEAD BOYS-like snotty power-punk. With lyrics like, "I drink to get erect", how can you go wrong? (KK)
(Empty Records, PO Box 12034, Seattle, WA 98102)

RADICAL RETARD - "Sometimes" tape
They said it, not me. Basic, and I mean basic, punk rock with a heapin' helpin' of metallic crunch. Lyrics range from social issues to being just plain....retarded. Full color packaging looks good. It's one of those tapes where the drunker you get, the better it sounds. (CD)
(Dave Robinson, Sluishoofd 50, 3961 KW Wijk Bij Duurstede, HOLLAND)

RADIO PUHELIMET - "Jaamer" - CD
RADIO PUHELIMET put together a best of/out of print CD. Crazed jazz beats, noise a plenty! Guitar, solid as fuck rhythms, all adds up pretty fast! Influenced by the darker side of C.C.M. This slab is a deafening experience. Drive your parents mad by playing this disk in the family rec room. (SM)
(Bad Vugum, Box 362, 90101 Oulu, FINLAND)

RAKE - "US TV" EP
I guess they have their own ideas about mixing...to me it sounds like it was played through blown speakers and recorded on a Walkman. Agonized moans and painful guitar noodling interspersed with moments of crunching power. Fans of improvisational BLACK FLAG might relate to this. I kinda like it, myself. (EW)
($3 to PO Box 7365, Fairfax Station, VA 22039)

RANCID HELL SPAWN - "Gastro Boy" EP
Four songs, all of them a dense whirl of drum machine patterns, over the top guitar fuzz and indiscernible sing-song melodies. Who sez you can't be both noisy and happy? Swell stuff here. (HD)
(Wrench Records, BCM Box 4049, London WC1N 3XX, UK)

RASERBAJS - "Drömmen Om Eg" EP
Sometimes I really like Euro punk. Maybe it's because they don't hate melody over there. This is fast upbeat oi influenced punk rock with potentially cheesy keyboards for stylistic variation and the sorts of SUBHUMANS-cum-SPECIALS ska guitar riffs I'm a sucker for. These Swedes work it out. (JD)
(Erik Hjorstsan, Jasmingatan 33A, 44156 Alingsås, SWEDEN)

REALITY - "Something Hurts" EP
These four songs are typically metallic hardcore with 8 song power chord progressions that breaking into mosh. Muffled production clouds the sound quality and hinders the impact of these songs. Echoing vocals accentuate a distanced quality. The lyrics help to redeem this record, raising common personal issues of frustration at others jealous and insecure action. (MK)
(Flatline Records, PO Box 520202, Salt Lake City, UT 84152-0202)

RED BLISS - "Gateway To Joy" CD
Cool post punk garagy grungey stuff with killer samples and frequently painful guitar work. Lotsa chaotic noise the way I like it. These guys would look good on a bill with with STEEL POLE BATH TUB and FUDGE TUNNEL. (NN)
(Axis Records, 2341 Chestnut St #103, San Francisco, CA 94123)

RELAPSE - "If This Is Right" EP
A four-song essay on second guessing and self-doubt by this SoCal quartet. Moody, brooding, mid-tempo riffrock in the straight edge vein. This stuff is gritty and abrasive, but worn down on the edges enough to keep from doing much damage - like weathered stone. A decent enough job inside and out. (DS)
(Conversion Records, 26861 Trabuco Rd, Suite E-143, Mission Viejo, CA 92691)

RISE - "Where To Find" EP
Polished sound with sung vocals and occasional vocal harmonies. Slower tempo, kind of emotional sounding. Side two has a more choppy rhythm but still has the melody/harmony... Poppy? (JL)
(Supersound, PO Box 1509, Stn H, Montreal, PQ, H3G 2N4, CANADA)

ROCKET FROM THE CRYPT - "Normal Carpet Ride" EP
Ever since this band's first album, I felt they had a knack for songwriting, and this release doesn't refute that. The title cut is a nice, rich mid-tempo number that hits you at gut level like a good song should. "Slumber Queen" has a similar quality. The other two tracks aren't up to par. Worth it. (WG)
(Sub-Pop, PO Box 20645, Seattle, WA 98102)

RYTKE - "Vayrynen Vihaa Mua" EP
Excellent, faster-paced catchy and melodic Finnish pop-punk. Listening to the music, I'm lead to believe the lyrics are funny. I guess I'll never know. (KK)
(Rytke Records, Latokartanontie 4A1, 06100 Porvoo, FINLAND)

S.K.T.C. - "Pochodnia" LP
This is a Polish band, they have that thick European sound, lots of guitar and reverb. Loud and heavy stuff here. Lyrics are about the fall of communism, the working class, and environmental concerns. good stuff. (JL)
(Michal Halabura, PO box 224, 41-900 Bytom, POLAND)

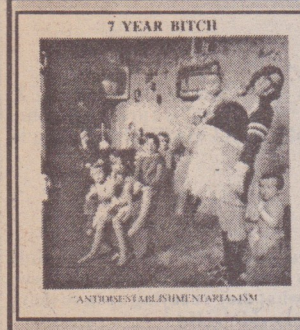
SM-70 - "Cabuk! Cabuk!" EP
Countless fans offer up shrieks of delight as SM-70 deliver a relentless barrage of noise accompanied by incoherent screams. Yes, this is a live recording of these grindy Germans at their best. Great sound quality and a great band make this any noise fan's wet dream. (NN)
(Farewell Records, Uhlandplatz 9, W-4200 Oberhausen, GERMANY)

SAVALAS - "Sleeved, Five-Fingured" EP
This is one of the better new bands to come out of Colorado in a while. They play their own style of moody, melodic music with a poppy beat. The guitar and bass chord interplay is interesting and works well with introspective lyrics that impart a sense of lonliness and rejection. (MK)
(3.50 ppd: Titanic Records, 1850 22nd #6, Boulder, CO 80302)

SCHICK - "You Cant Fool Me!" tape
D.I.Y. young punk rock Texas style. Give 'em a few years and they'll be a band to watch for. Decent lyrics to boot. O.K. (DH)
($3ppd: Matt Thomas, 1212 Rio Grande Dr, Benbrook, TX 76126)

SCHLONG - "George Bush/Proctology Disasters"
This is the Florida SCHLONG, not the East Bay SCHLONG! Slow grinding crunch rock! Riffs aplenty! Monotone vocals, moaning love pagans. Get the focus on this slab of vinyl?? Limited to 500, color vinyl. Great package. (SM)
(Bullet Head Records, PO Box 13209, Gainesville, FL 32604)

RECORD REVIEWS



SCHLONG/FALSE SACRAMENT - split 10"
SCHLONG side, well it's definitely SCHLONG. SCHLONG style jangly guitar riffs and heavy crunchy stuff butted up together with tasteful, and tasteless lyrics. Rad covers of "Hangin' On The Telephone" and "Heartbreaker". FALSE SACRAMENT side. Maybe I'm too biased? Quirky yet heavy, makes my head bang but it's not metal, definitely progressive. There are a good variety of songs here too. Sounds great! (JL)
($5.00 to: Very Small Records, PO Box 8223, Emeryville, CA 94662)

DIE SCHWARZEN SCHAFE - "Civitas Dei..." EP
Straight punk with chanted choruses, no punches pulled, 1-2-3-go. Reminds me very much of the Mystic "Nardcore" comp. Pretty decent music, last song is a mix-up of '84 punk with NYC stompcore. No lyric sheet or info, but all in all a good sounding record. (SL)
(Campary Records, Friedrichstr 110, 4000 Düsseldorf 1, GERMANY)

SCIENTISTS - "There's a Monster in Me/You Only Live Twice"
Considering the lack of info on this single, I'll assume this is a boot of the Australian band. Noisy 60's influenced stuff that leaves me cold as it never seems to really cut loose like this stuff should. But considering it was booted there must be a demand for this. Ho Hum. (RL)
(LTD Records, no address)

SCREAMER - "He Said Yes" tape
English band that sounds like they're from New Jersey (In a good way.) Or is that the other way around? Midtempo snotty punk rock with really good sound quality to back it up. Yo. (DH)
($4ppd: Dings House, Oxford SE St, Phillips, Bristol, BS2 OQU, Avon, UK)

7 YEAR BITCH - "Antidisestablishmentarianism" EP
First, I should warn you that three of these four songs are previously released - two from their first EP and one from "There's a Dyke in the Pit" comp. That aside, get this! "8 Ball" is a great new song, and the others still haven't tarnished. These gals *rock*! Like a Mack truck through a cornfield. Like L7, but with less roll and more sneer. (DS)
(Revolver Records, 290-C Napoleon St, San Francisco, CA 94124)

SHADOWY MEN ON A SHADOWY PLANET - "Dog & Squeegie" 45
Surf and Spy music from Ontario, Canada ala the PHANTOM SURFERS. Although this stuff all sounds the same to me (I keep waiting for the vocals), this sounds better than most in this vein. 60's scenesters will like this, mohawks need not apply. (RL)
(Estrus, PO Box 2125, Bellingham, WA 98227)

SHITBIRDS - "Theme from Shitbird" EP
Good female vocals add a lot to this sneering slab o' raw punk. Loose, rude, but full of irresistible choruses (especially on "I Want You," with its Merseybeat flavor), this one should earn a place in your collection. (SS)
(Pop Llama, PO Box 95364, Seattle, WA 98145-2364)

SIMPLETONES - EP
Didn't know what to make of this record, sounds like college rock with a very tame and slow JESUS & THE MARY CHAIN sound. The singer sounds to me like every other modern rock vocalist. Strange, meaningless lyrics that go nowhere. The song "Pleasure Finger" has assorted moans and groans that seem to simulate sexual pleasure. Really pointless, dull, boring and no way or means an alternative style of music and not to be confused with old L.A. band of the same name. An 'A' for releasing an independent record. (SL)
(Sugar Ditch, 1861 Poplar Ave #3, Memphis, TN 38104)

SINISTER - "Cross The Styx" CD
Heinous, high-caliber thrash follies! Gravel-throated metal grind with an addiction to speed. Spooky skull on the cover. The production is so clean you can hear Beelzebub himself passing gas. Eeek. (CD)
(Nuclear Blast America, PO Box 251, Millersville, PA 17551)

SINISTER SIX - "Go Away/Keep My Cool"
Totally rockin' 60s/STOOGES/DEAD BOYS garage punk of nearly "about as good as it gets" quality. This current (and unexpected) wave of great Seattle punk groups might even be enough to restore the town's reputation. (BD)
(Empty, PO Box 12034, Seattle, WA 98102)

SISTER PLACEBO - "Sam's Head/Zoos, Prisons..."
Sounds like it might have commercial potential. Kinda grinds along with this monotonous yet danceable beat, vocalist sounds like he's underwater, lyrics evoke some vague sense of oppression by some evil authority or other. It's so 90s...if you secretly love the "Seattle Sound" but don't want to support major labels, this could be for you. (EW)
(People Stew Records, PO Box 1114, Eureka, CA 95501)

16 BUH/USEFUL IDIOT - split tape
Sweden's 16 BUH dish out some pretty tuneful melodic punk but reserve the right to turn right around and belt out a nice angry sounding song once in a while. USEFUL IDIOT provide more of the melody with a lot of innovation that makes them interesting even for those of us who lack appreciation for bands who actually sing. (NN)
(MUT, 25 Elms Rd., Burton-on-Trent, Staffs, DE15 9AQ, UK)

SJUKDOM - "Sjuk Sjukare Böd" 45
Medium-paced Swedish punk rock, which at its best can sound like ASTA KASK. It would be misleading, however, to suggest that they're in that class. (KK)
(no address, SWEDEN)

SKINK - "Violence/100 Tons"
Loud as fuck dissonant post-punk metal with loads of low end that reminds me of VOIVOD, MOTORHEAD, TAD, and a cornucopia of other heavy rockers. I can imagine seeing this band live and having me intestines rattled until a bowel movement is inevitable. Loud and ugly. (WG)
(X-Mist, Meisenweg 10, 7270 Nagold, GERMANY)

SLEDGE HAMMER/OUKA - split EP
Japanese oi. Supposedly not racists, but with song titles like "Patriot" and "Pride", I'm not betting the bank on their brainpower. Musically, S.H. has a slow-paced SKREWDRIVER sound, while OUKA deliver 2 decent but under-produced tracks. I love oi when it's singalong catchy, but these aren't quite up to that standard. (TY)
(Steve Priest Fan Club, PO Box 23184, Seattle, WA 98102)

SLEEP CAPSULE - "Birdthirst" EP
The A-side has me saying "these guys have listened to the AFGHAN WHIGS once or twice-OR ONE THOUSAND TIMES" and the first song on the flip is like "what MUDHONEY LP is this an out-take from?" but then "2nd Month" comes on and is pretty darn original, so there is hope after all. (ML)
(Gettin Grumpy Records, 36600 Rockhill Dr, Lebanon, OR 97355)

SLEEPER - "More Or Less" EP
This is a pretty cool record. Four catchy tunes with nice singing and good playing. Three are sorta in the SOULSIDE vein while the last is the token hardcore song. Really nice packaging, actually. The band is from New York although the label seems Swiss. (LH)
(Mugglewump Records, Dieflikerstr. 64 8302 Kloten, SWITZERLAND)

SLIMY VENEREAL DISEASES - EP
The name made me think of a garage band for some reason but I won't make that mistake again. This is severely heavy and powerful HC/grind with low grumbled vocals. No metal, just power and anger allowing for full cranial damage. Topics cover animal rights and child abuse as well as a few goofy songs here and there. (NN)
(Skuld Releases, Schelmengraben 59, 7016 Gerlingen, GERMANY)

SMUDGE - "Don't Want To Be Grant McLennan" EP
I can only review one song here because it's so awesome that I simply won't bother with the other three. "Stranglehold" is easily one of the most inspired moments in pop music history, and fortunately the tape was rolling. It sounds like DINOSAUR JR would have sounded 10 minutes after they learned to play their instruments. Astonishing! (MC)
(Shock, PO Box 434, Richmond 3121, AUSTRALIA)

RECORD REVIEWS

SNAG - EP
Grungy rock with female vocals. Sorta has that Minneapolis noise sound. Recorded by one of the GOD BULLIES. A good record but I wish they had not faded out that instrumental track so early. (MM)
(OXO Records, PO Box 580578, Minneapolis, MN 55458)

SNUFF - EP
Yet another posthumous release from this UK mod-ish pop punk band. Have they really broken up to open a grocery store? Please say it ain't so. Three song 7 inch includes one metalish tune and two poppy ditties with french horn. All covers and yes "You Are My Sunshine" is *that* "You Are My Sunshine". Yummy. (RL)
(Clawfist, 231 Portobello Road, London W11 1LT, UK)

SOCIAL OUTCAST - "No Blood For Oil" tape
Punk. Punk. Punk. Punk for punk's sake. Anti-war, anti-cop, anti-vivisection, circle "A" scribblin', spikey haired primal punk. Slight hints of oi in their music. Simple and sloppy at times, but that's part of being punk. File next to FILTH. (CD)
(Jason McGregor, 322 S. Laurel Apt.#2, Royal Oak, MI 48067)

SON OF DOG - "Farce" EP
Average thrashmetal, but I think the lyrics themselves can best describe what these guys are all about: "I shove in my cock to fuck you slut / and blow my load all over your guts." In other words, standard Christian fare. (CD)
(Better Days Records, 1591 Bardstown Road, Louisville, KY 40205)

SORRY EXCUSE - EP
This had me smirking before I even opened it with the hand-crayoned cover slogan "If you don't like our album shit on it so the flys can enjoy it!!" (hey, they're an animal rights band!). I suspected it would be blastin/ragin catchy hardcore with a sense of humor, and I was not disappointed - guess the "flys" will be. (EW)
(Vandal Children Records, PO Box 260805, Hartford CT 06126-0805)

SOUTHERN CULTURE ON THE SKIDS - "Santo Sings" EP
I don't know the story behind this....if it's some tweaked joke or what. I'm not into Mexican horror-wrestling films so I can't really tell. Regardless, this has some kick ass music. Upbeat, twangy and boppin' garage-cum-surf tuneage. Yeah, I'm throwing y'all a curve ball on this record...I think it kills. (CD)
(Zontar, 197 East Clayton St., Athens, GA 30601)

SPORK - tape
Hoo, daddy! Hard and heavy! This has the agonized vocals and dense, mangled guitar of BORN AGAINST and the heavy, chunky rhythm section and stop-start song structures of BIG BLACK. Truly amazing! (DS)
($2 ppd: Spork, PO Box 655, Kalamazoo, MI 49005)

STAND UP - "...Words in Motion" CD
A dual-guitar, hardcore whirlwind, internally complex and devious by nature. Just when you've breathed a sigh of relief, the fury rages anew and shakes the house to the foundation. This sonic maelstrom is tempered nicely by the more gentle, heartfelt vocals. This band is on a crusade in the name of integrity and succeeds in its fight to obliterate genericide. (DS)
(Dutch East India Trading, PO Box 800, Rockville Centre, NY 11571-0800)

STARPIMP - "Treasure Trail" EP
The first track here, "Virginia", which has nothing to do with my mom, has spooky twisted textures like the feeling you get when you roll into a truck stop coffee shop in Kettleman City at 3 A.M. and half-awakenly order coffee. "Richie" is a full frontal noise bomb, while "Meat Grinder" sounds like a warped anthem of sorts. Nice mixture of sounds. (WG)
(Boner, PO Box 2081, Berkeley, CA 94702-0081)

STEREOLAB - "The Light That Will Cease To Fail/Au Grand Jour"
This popular British band has an effects heavy sound not too far removed from the pop experiments of MY BLOODY VALENTINE. The effects are different to make them a distinctive sounding outfit. This recording from December '90 is excellent. (MC)
(Big Money, PO Box 2483, Minn., MN 55402)

SWAB - tape
Garagey noisy stuff. Droning vocals with some industrial thrown in. It's all done in a kind of punk way so it's alright. If that stuff appeals to you, get it. (OP)
(145 Harbor Pond Dr 6B, Meriden, CT 06450)

TANKHOG - "The Freight Train Song/Jealous Trains"
Would have dug this a bit more in 1988 or so, as this is a little to "Northwest Explosion"-ish for my tastes these days. Has good hooks and power though, they probably have a good live show. (ML)
(Mint Records, 699-810 W. Broadway, Vancouver, BC V5Z4C9, CANADA)

TEENAGE FANCLUB - "Free Again/Bad Seeds"
These major label popsters do two covers for K records. One is an ALEX CHILTON song, one a BEAT HAPPENING song. "Free Again" is a pretty good one, big sappy guitar pop, and of course any cover of a BEAT HAPPENING song is gonna be great. Not a thrilling record. (GF)
(K Records)

10:07 - "Chainsaw Orchestra" LP
Enthusiastic rock and roll/guitar and vocal stuff here. Uppity tempo with some guitar and vocal harmonies, kind of sounds familiar most of the time. There wasn't a lyric sheet so I can't say too much about what they're saying upon so short a listen, they seemed decent from what I can tell. Rockin'. (JL)
($4.00 Ded Beet Records, 7327 33rd Ave. NE, Seattle, WA 98115)

THE TEXAS VAMPS - "In Harms Way" - Tape
Six songs on this demo, all songs full of phlangers, phase shifters and electronic jizz!!! The drums really stand out on this tape as if he was playing live in your room. TEXAS VAMPS have a 45 GRAVE feel to them. Great production sound, could've used a lyric sheet, though. (SM)
($6.00 ppd: Jason Hubbard, PO Box 515, Corona, CA 91718-0515)

THATCHER ON ACID/WAT TYLER - split LP
Both sides are pretty winning on this split LP of catchy pop music. Sadly, this is probably the last THATCH release as they're splitting. Some great new songs (especially "My Favorite...") as well as some reworkings and remixings. WAT TYLER hold their own, although certainly less serious than THATCH. Great music all around with the exception of some dreadful acoustic hippy thing on the WAT TYLER side. Worth getting for the cover art along which goes beyond explanation. (LH)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

THE THING - "Peel Sessions" EP
These are the same guys that had a record out on Noiseville a while back. This is pretty intense stuff, kinda like a slow KILLING JOKE or something like that. The A-side sports a HAWKWIND tune while 3 originals adorn the flip. Cool. (ML)
(Strange Fruit thru Dutch East)

13 - tape
Shee-it! A female doom metal band with a vocalist that sounds ten times more brutal than the average male vocalist. Fuggin' heavy. The guitars are tuned way down to shiver yer timbers. The bass is tuned so freakin' low you can barely hear it. About as fast paced as sap oozing from a tree. Awesome. (CD)
(Alicia, 327 Sterling Pl. 1D, Brooklyn, NY 11238)

THOMPSON ROLLETS/BURNING HEADS - split EP
The Thompson Rollets are melodic hardcore kind of in the spirit of the early Replacements, only faster, more, hmm, I don't know, not as fresh, not as much character. The Burning Heads do sort of rolling hardcore like Black Flag or Capitol Punishment, only the same principle applies. Not bad stuff just nothing I haven't heard before. (JD)
(Uncontrolled Records, 125 Rue Des Remparts-24000, Perigueux, France)

3 PUSSY KILLERS - "Pussystomp" EP
This all-girl trio plays garage/trash, and manages to sew some decent hooks into at least one snappy tune; most of this, however, is deliberately slow to mid-tempo — the speed limited mostly by the band's playing ability. (SS)
(Doggybag Records, Starkenburgring 43, W-6050 Offenbach, GERMANY)

THE THROTTLE BOTTOM - tape
The drums sound like they're down the street in the gymnasium. Muddy production hampers the sound on this one. Strange disjointed goofy ramblings over experimental noises continue the unpleasantness. Try again. (DH)
(David P. Neeson, 1349 Ford Rd, Lyndhurst OH 44124)

TILT - tape
This East Bay band rules live but at first I thought the tape lost something. It grew on me. Great mid-tempo stuff with great male female vocal harmonies a la X. Overall it's good, but sometimes the vocals sound too nice. See 'em live first. (OP)
(4080 Halleck St, Oakland, CA 94608)

TRENCHMOUTH - "Construction Of" LP
Mix of jazz, punk, funk and reggae pleasantly combined into a hook ladden groove. Backed up by singer Damon Locks playing percussion. No one style is predominate. Gives you a groove, then yanks it out from under you, then leaves you uneasy until they return it. Very original, played with power and energy. Good band to see live, lyric sheet would be nice. Slick record jacket, UPC and all. (SL)
(Skene, PO Box 4522, St Paul, MN 55104)

RECORD REVIEWS

URGE SNAKE - tape
Devon came back from Japan raving about this band and now I know why. Not only can they play the amazing brand of hardcore that their country is famous for but they're also not afraid of slowing it down, getting heavy, and letting loose with agonizing screams. (NN)
(Anarchic Markets, IF-No. 8 Yanagisawa-Sou, 2-40-40 Kohenji Minami, Suginami-Ku, Tokyo 166, JAPAN)

VACANT LOT - "Because They Can" LP
This is a bright blue slab of perfectly competent pop-punk with harmonized lyrics about girls. Keeps a consistently high energy level up, but no particular song made me get up, mosh around the room, shed a heartfelt tear at memories of what once was, and croon "oh, oh, oh" along with the backup vocalists. (EW)
(Cargo Records)

VANDAALIT - "Estin Ja Tuhoan" EP
Two finger-tappin' tunes show up here, both culled from this veteran band's 1978 singles. "Toralka" is the standout — a dose of classic punk with a stuttered vocal chorus. A strong outing. (SS)
(Hilse Records, PO Box 47, 13211 HML, FINLAND)

VEX - "Autonomy" EP
Sincerely-felt raw, rough, and angry band with female vocalist. The music is simplistic punk that doesn't flow too well at times, but it's catchy. Lyrics deal with taking back control of our lives from those who would oppress us. Decidedly anarchist bent. (SB)
(Neverendingvegetable, PO Box 263, Colorado Springs, CO 80901-0263)

VIA - tape
With no bass, these guys have a pretty unique angle. Sometimes terse, sometimes soaring, I was amazed by how well the guitar filled up the space. Masterful artcore with great, philosophical lyrics. (DS)
(Via, 3512 Powderhorn Dr, Rapid City, SD 57702)

VOLUME DEALERS - "Error Man" EP
After a slow melodic intro we have metal guttural spewings squalling guitars, weird harmonies and good drumming. Some vocals remind of Geddy Lee. Neat feedback. Sung in Japanese. (BR)
(Public Bath Records, PO Box 2134, Madison, WI 53701)

WATERFRONT - "Confusing the Truth" EP
WATERFRONT plays sincere, heartfelt songs about youthful disillusion and the search for values; their style mixes the ubiquitous noise attack with a DC feel. These guys should have more fun. (SS)
(Flatline Records, PO Box 520202, Salt Lake City, UT 84152)

WHERE IS THE BEEF? - "Death to the Beef" tape
Sometimes I wish people would sing in their native tongue. Good basic punk rock sung in English with heavy German accents. Wymyn and myn vocals. O.K. (DH)
(C. Becker, Gorlitzerstr 21, Dresden O, 8060, GERMANY)

WHITE, ERIC - "My Job" tape & "My Mother is my Aunt" tape
The first tape is a series of spoken word bits, sometimes with guitar, focusing on Operation Desert Storm. It is very well done and on target, with a good sense of humor. Tape two covers a lot of different subjects, and is even more amusing. Eric, you should definitely front a band. (DH)
($4.25 for both. 702 Chaney Dr. #306, Takoma Park, MD 20912)

WHITE KAPS - EP
Poppy punk, not in a GREEN DAY way, more like DESCENDENTS "Milo Goes to College" era. Sounds like it could be a Dr. Strange Records release, if you've heard any of those bands. (KG)
(Fearless Records, c/o Bob Becker, 20710 Manhattan Place #132, Torrance, CA 90501)

WIPEOUT SKATERS - "Revenge is a Right" LP
Here you have fast fun pop punk with all the right hooks. This is a loving tribute to the energy of the RAMONES, the HARD-ONS and the DICKIES. The band even offers a terrific cover of ELVIS PRESLEY's "Marie's the Name of his Latest Flame". This is an admirable effort by these Spaniards and one that you would do well to peruse. (BR)
(Mondo Records c/o Jose Luis Ramos, Saavedra Fajardo 6, 4°D, 28011 Madrid, SPAIN)

WORLDS COLLIDE - "Get Ross! Live 3/20/92" 12"
Lurching, surging hardcore with a beefy, metal-prone guitar. The jacket informs the listener of the awe-inspiring magnificence of the show documented on this record, and some songs, like "Absolute", live up to the claims. Others, however, are slightly tarnished when compared to the shining silver beauty I was expecting. All in all though, this does a good job of capturing what must have been a pretty fun, exciting performance. (DS)
(Deadlock Records, 5215 Wissioning Rd, Bethesda, MD 20816)

WOMBELS - "Divine Madness" LP
I was a little skeptical looking at the cover - strawberries drifting through outer space with sunglasses on, but the disc itself is much better than the packaging. Real good melodic German punk, upbeat with plenty of chanting choruses and a 7 SECONDS hardcore edge. (KK)
(Incognito Records, Hochfirststr. 23, 7000 Stuttgart 80, GERMANY)

WORDSWORTH - "Real Men Hate Emo" EP
Hardcore that feels like it could come outta Southern California. Upbeat, easy to follow, movable and fun. (KG)
(Lumilar Records c/o No Idea, PO Box 14636, Gainesville, FL 32604)

WÜRST - "No Comfort In Faith" EP
Somehow sounds Swedish? But no, they reside in the good ol' USA. Reminds me of a watered down SUBVERT, you know, somewhat metalish, but still hardcore. Sort of came of as generic, but the lyrics are intelligent and if anything is gonna seem repetitive, it may as well at least have something to say, as this band does. (SB)
(Stinky Twinkie Communications, PO Box 1271, New Haven, CT 06505)

YOUTH GONE MAD - "West-East" CD
YOUTH GONE MAD has a wide variety of sounds and influences! From harsh punk licks ala BLACK FLAG, too great harmonies ala X! 17 killer cuts on this CD! Bright and hefty sound production! I go for the fast punky tunes on this disk. There's plenty of them to go around. With fun punk tunes like "Creepy Little Monster", how can you go wrong??? (SM)
(Y.G.M., 327 Bowery, New York, NY 10003)

Z, BOB - "Prison Camp Reality" tape
This is a small book of Bob's poetry with a full color cover. The tape has some of these poems set to various feedback or bass or guitar. Fairly well done for the style but kinda pricey at: (DH)
($8.95ppd: Bob Z, PO Box 14318, SF, CA 94114)

ZYGOTE - "A Wind of Knives" Mini LP
This band has the guitarist/vocalist and drummer from AMEBIX, some of that can be seen here. Still very heavy and dark, this is more tuneful. Guitar and vocal work bring to mind old KILLING JOKE. This is a really good record, definitely creates a powerful mood, not a pleasant one. Great stuff, haven't heard anything like it for some time. (GF)
(MCR UK, PO Box 1313, Bath, BAI 3TJ, Avon, UK)

V/A - "Agony of a Contaminated Society" LP
Primarily punchy hardcore from around the world focusing on issues such as animal abuse, how fucked up the earth is, how screwed up society is etc. Feature tracks by MUSHROOM ATTACK, YOUTH GONE MAD, JUGGLING JUGULARS, RATS OF UNUSUAL SIZE, and more. Comes with a well-designed lyric booklet. (MH)
(Campary Records, Armin Heitmann, Friedrichstr. 110, 4000 Dusseldorf 1, GERMANY)

V/A - "All Life Is Equal" split LP
A collaboration between SUBWAY ARTS and NO MORE to benefit a German animal liberation organization. Impressive cover printed on glossy paper that folds out to reveal the lyrics (in German and English) and some nice artwork. Musically speaking, it's of the unpolished, straightforward, mid-80's UK punk variety. A project worthy of your support. (SB)
(Markus Haas, Postfach 1411, 7920 Heidenheim, GERMANY)

V/A - "Dead Tech III" CD
A very diverse all Japanese sampler. Everything from the RUINS, a bass/drum combo who sound like NOMEANSNO on PCP, to ZENI GEVA with their patented totured half speed sludge. Cool stuff from COPASS GRINDERZ, with a great groove laden (a la SOULSIDE) song, and IXA-WUD, who have an almost Zornian feel. Others here are SPACESTREAKINGS, DAIHAKASE, AVALANCH, FUNHOUSE, TE NO KANSHIYOKU. Although it's not strictly 'punk' there's something here that keeps it interesting. (TM)
(Charnel House Productions, PO Box 170277, San Francisco, CA 94117)

RECORD REVIEWS

V/A - "Eight Songs for Greg Sage" box set

Featuring songs primarily from THE WIPERS' "Is This Real?" LP and Greg Sage's "Straight Ahead" solo LP, a slew of NW bands pay tribute to Portland's leading punk band. Standout cuts are POISON IDEA doing "Up Front" and NIRVANA's version of "Return of the Rat". HOLE, CRACKERBASH, M99, and more all contribute a cut to this classy box set of 4 7" singles. (MH)
(TK Records, PO Box 42423, Portland, OR 97242)

V/A - "Estrus Gearbox" box set

The soundtrack for the 'Drag Punk Underground' is here! Most of the best bands around today each contributing a song about the most important thing in the world - HOT RODS! I loved the previous Estrus boxes mucho, but this triple 7" set is the King of 'em all daddy! GAS HUFFER, MONO MEN, FASTBACKS, MUFFS, CHEATER SLICKS, UNTAMED YOUTH, VACANT LOT - pretty much you name it and their on here. The package is to die for, I don't know how Dave can top this one. Kill, steal, do whatever you have to do to get one. (ML)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

V/A - "Get Stuffed" EP

Although this record suffers from being recorded in someone's living room, the music is still worthwhile. WHIZZ KIDS open with a great track that sounds like a low fidelity MEGA CITY 4. The LOSERS are skifflesque, ELECTRIC BABIES Have a strong UNDERTONES like track. SIMON GOALPOST WITH ANGRY CHAIR are in a SWELL MAPS vein, and REVOLVING UNSEEN do a pop ballad with a spacey feel. (MC)
(Floppy Records, 24 Murray Road,Rugby, Warwicks, CV21 3JN ENGLAND)

V/A - "Homo Homini Lupus" LP

A split with HHH and VITU'S DANCE - two bands who can really dish out the hardcore. Both play fast and furious in the classic LARM and RUIDO DE RABIA vein. VD manage to slow it down a bit every so often but don't hold it against them cuz they still rip. Translated lyrics are a welcome bonus for us ignorant Americans! Pack my bags,I'm moving to Spain! (NN)
(Fobia, Apdo 46443, 28080 Madrid, SPAIN)

V/A - "Liberty" LP

This album is loaded with good English melodic punk rock bands. Unreleased tracks by CITIZEN FISH, WAT TYLER and SNUFF were good. I liked the DR. AND THE CRIPPENS track the best because it was so different from everything else on the record. (MM)
(Sisters of Percy, PO Box 244A, Surbiton, Surrey, KT5 9LU, ENGLAND)

V/A - "The Master Of Noise" LP

The sound of the universe coming unglued. AGATHOCLES checks in with four paint-peelers while A.C., MEAT SHITS, and 7 MINUTES OF NAUSEA clock in with more songs than there are numbers in the national deficit. END OF SILENCE breaks the mold of one second long bursts with one 8 minute long festival of swirling chaos. Snag a copy and unleash the primate in yourself. (CD)
(S.O.A. Records, V. Le Beethoven, 63 00144 Rome, ITALY)

V/A - "More Manics From the Motor City" 12"

The city of death, motor bad lands, Detroit land of hate. There at it again, selling drugs, shooting guns, some of Detroit's long standing bands appear on the slab of meat! SON OF SAM, raw and nasty, comes off like early FANG. S.B.L.C. blistering punk, fast and furious sounds a lot like VOID. PHUN HOGG heavy as a circus elephant, bold as a strong man, mean as a Detroit wino, a bit more metal than the rest. GREIVENCE COMMITTEE is more on the pop side of punk, and my fav. CUM DUMPSTER is sheer hell, puking on command, wall of noise punk. There's a lot more to Detroit than N.A. (SM)
(45 Caliber, 489 Prenter #2B, Detroit, MI 48201)

V/A - "Pollen Count" tape

I really like comps that document local scenes, more for what they attempt than what they accomplish. This seventeen band offering from Eugene, OR dishes up straight ahead punk on the poppy side, with the token grunge, grind, and RAMONES clone bands thrown in. (DS)
($4.50 ppd: Amacha Productions, 5353 N. Camino Escuela, Tucson, AZ 85718)

V/A - "Puget Power III" EP

The third volume of this comp. features two Portland bands (CALAMITY JANE and RANCID VAT) and two Seattle bands (MUDHONEY and NIGHT KINGS). All cuts are great using raw in-your-face production. Grab this one before it disappears like the others. (MH)
(Regal Select, PO Box 986, Issaquah, WA 98027)

V/A - "The 7 Signs of Stress" 10" LP

Very extravagantly done comp of 3 Corvallis, OR bands. DAS NEONDERTHRALL does instrumental improv-jazz core in the vein of REGRESSIVE AID while SHOVEDEVIL specializes in quirky noise pieces utilizing scraps, horns, violins et. al. Naturally ARCWELD with their BIG BLACK meets Oregon-backwoods-garage-thrashings are my fave here, but this does not remove from the fact that in terms of packaging and content, this is one ace record. (HD)
(Gettin' Grumpy 36600 Rockhill Dr., Lebanon OR 97355)

V/A - "Some Kinda Weirdos in That Cave There!" tape

100 minutes, 19 bands, 35 songs of the punky / garage / psych style. Well put together booklet with photos and information on each band. Suffers slightly from muddy sound quality. Includes TOMMYKNOCKERS, THE OVERCOAT and THE SMUGGLERS. (DH)
($5ppd: Cryptic Tymes, 23 Nelson St. #3, Kingston, Ont, K7L 3W6, CANADA)

V/A - "Sunday Afternoon Weenie Roast" tape

Side one is all California bands and starts off with the SEA PIGS who are kinda like the DIDJITS if the latter were more diverse and had Sacramento brain damage. More Sacto damage follows with POUNDED CLOWN, HORNY MORMONS and LIZARDS. On side two, Wisconsin offers up seven bands worth of nineties melodic punk rock with MR. BILL'S TEMPER, HOBBLEDEHOY, NAKED AGGRESSION and more. Cool snippets of stuff between songs, too. Inspired me to have a turkey weenie with pepper jack cheese and an Oly. Yum. (DH)
(Gator Farm, 800 Crooks Ave, Kaukauna, WI 54130)

V/A - "Surprise Your Pig" LP+7"

Here's an insiders opinion. I've always hated comps and tributes even more. But, I really like R.E.M. and there are a surprising amount of respectable bands on this little collection. Granted, some bands (BAND OF SUSANS, GUMBALL) didn't seem to make much effort at all. But if you can get past them and the various odd Italian tracks, there are some good tunes here. JAWBREAKER, JAWBOX, TESCO VEE and KING MISSILE all do great versions making the package worth while. Besides, everybody got paid, right? (LH)
(Staplegun Records, PO Box 867262, Plano, TX 75086-7262)

V/A - "The Tape With No Title" tape

An international collection of speedy hardcore with just a touch of grind. Standouts include INFERNAL WRATH, SARCASM, and PSYCHIC POSSESSOR. Good quality recordings with lyrics too! (NN)
(MUT, 25 Elms Rd., Burton-on-Trent, Staffs, DE15 9AQ, UK)

V/A - "2 Solitudes" tape

This Montreal showcase comp presents us with eight Anglo and eight Franco bands that have pretty much cornered the punk end of the market. All of these bands have an overwhelming sense of confidence, as exemplified by the opening track by RIPCORDZ. (DS)
(En Guard Records, 1671 St-Hubert, Montreal, PQ, H2L 3Z1, CANADA)

V/A - "Wallingford Comp." EP

A regional comp starting off with a couple of raucous snotty hardcore songs by COMB. BROTHER BUZZ then takes over the reins allowing for a little melody and tunefulness. Finally, LACERATION jump in with two incredible doses of their patented powerful metal-tinged hardcore. All comps should be this good. (NN)
(Piss Poor Products, 1900 N. 50th, Seattle, WA 98103)

V/A - "Wieder Ein Tausendstel Dusseldorf" EP

This comp comes with issue #7 of "Zosher" zine. I can't make heads nor tails of the zine since it's all in German, but the 7" contains a variety of mid-speed, lightweight punk. HUMAN BEANS, CHAOS & DOGMA, SINCLAIR, STUNDEX, STOUGH, and SMALL BUT ANGRY give it a go. Joyce DeWitt would enjoy it. (CD)
(Teenage Rebel Records, GERMANY)

SELFLESS RECORDS

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Big Boys/ Dicks "Live at Raul's" 2x7"s
SFLS-10
Each band has 4 songs (ltd. 2000)
Contains unreleased live versions.
First 300 get colored vinyl and autographed by both bands.
$6.00 ppd. U.S. $7.00 ppd. outside U.S.

Screeching Weasel "Snappy Answers for Stupid Questions" 7"
SFLS-9
This 5 song live 7" contains 2 released and 3 unreleased, all recorded 1/2/92 (ltd. to 1,500) all on colored vinyl.
$3.00 U.S. $4.00 outside U.S.

Screeching Weasel "Happy, Horny, Gay and Sassy" 2x7"
SFLS-91/2
Same thing as "Snappy Answers" but this one is ltd to 300 comes with extra 7" and contains 3 extra songs. You must be 18 years of age to order this one, please state age when ordering.
SOLD OUT!
$6.00 U.S. $7.00 outside U.S.

Voice of Reason "Gear" 4 song 7"
SFLS-8
Brutal political hardcore "Brutal".
$3.00 ppd. U.S. $4.00 outside U.S.

Toxic Reasons/ Zero Boys Split 7"
SFLS-6
Classic Recording from 1984. Both bands have 2 songs. Ltd. to 2000. First 200 mail ordrer gets colored vinyl.
$3.00 ppd. U.S. $4.00 outside U.S.

Dag Nasty "85-86"
SFLS-5
Box set containing Shawn Brown demos and alternate versions with Peter Cortner. Contains 4 7"s and is ltd to 3,500.
$12.00ppd. in U.S. $15.00 outside U.S.

Touch and Go "The Best Of"
SFLS-4
Interviews with Minor Threat, Misfits, Bad Religion, Neg. Approach, Faith, Necros, Poison Idea, SSD, 7 Seconds. Includes a Free 7" w/ cover of Unreleased "Live" Neg. Approach, Fix, Toxic Reasons, Meatmen.
$4.00ppd. U.S. $5.00 Can. $6.00 World

Jawbreaker/ Jawbox Split 7"
SFLS-3
The record that won't go away is now available.
$3.00 U.S. $4.00 outside U.S.

Antischism/ Live in the studio
SFLS-21/2
$3.00 U.S. $4.00 outside U.S.

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Nausea (Something or other)
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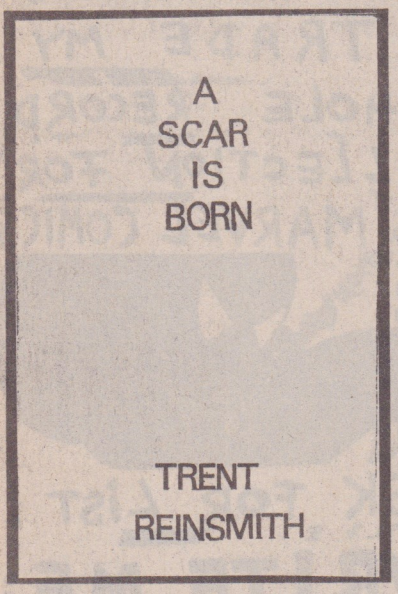
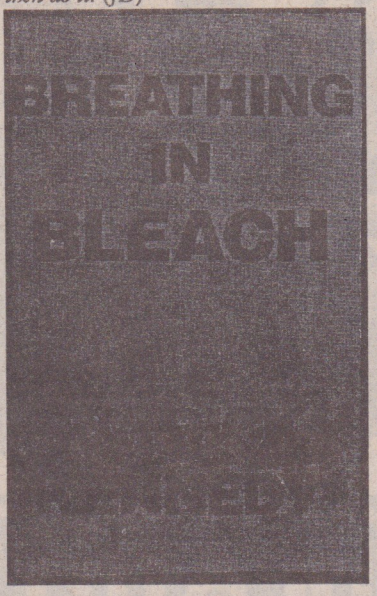


Trent Reinsmith, *A Scar is Born*, (BNB Publishing, 129 W St # 2, Bethlehem, PA18015) $3.00ppd.

Xerox technology, desktop publishing and the DIY ethic, displayed by Henry Rollins in his publishing ventures, have inspired a whole generation of angst ridden, homegrown literatti, burning torches (and skin) at the shrines of Kerouac, Ginsburg, and early Bukowski, not able to give the world enough tortured, self-hating, suburban verses. They mean it man. The emotion is there. Bad coffee and razor blades. Fingernails scraping the gum out of where your eyes used to be. Staring at white walls feeling like an insect. Bad coffee and razor blades..... oh wait, did I repeat myself?

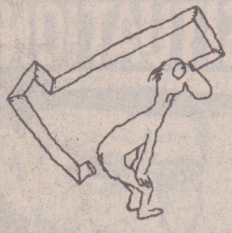
I hate to be nasty (even if that's what some of this school is too self-consciously striving for) but raw emotion doesn't always translate that well to the printed page. Some technique is required (let me paraphrase from Diamonda Galas, a mental inmate bashing his head against a wall going "momma" probably means it, but without technique or style it's not that interesting after a while). Stuff like Mr. Reinsmith's scar tissue, "The ice cream man is back. Right after I finish jerking off. I hope he can't see in here... that would suck," doesn't leave William Blake begging. Still who knows, after all the impressive talk of shooting-the-girl-who-blew-you-in-the-head-and-then-killing-yourself-because-you're-pissed-off-and-don't-want-to-be-like-*them*-and-isn't-it-intense-and-shocking "poetry" this gent might calm down and write *Tropic of Capricorn*. In the meantime, potential artists, don't do it, *think about it and then do it.* (JD)



Patrick Kennedy, *Breathing in Bleach*, (Ugly Publications, POB 4853, Richmond, VA 23220) No price listed.

Wait a minute weren't you in that trial in Massachusettes about..... oh sorry that was someone else. When I got this to review I thought, "shit, more poetry, doesn't anybody write any tough detective novels anymore? Bet he writes a lot about how much hate he feels or cutting up his arms with x-acto knives or something." To my surprise there was actually a certain degree of subtlety to some of this, as well as some social commentary. This doesn't mean that it's preferred reading but I didn't get the sort of over overwhelming, gee I'm like Nietzsche, sentiment that seems to rub off on some DIY publishing efforts. The sex and violence here is a little bit more grown up (but not so grown up that there's no punk rock to it) and the mood of some of the prose stuff is actually sad (rather than pathetic) like the interior dialogue of the dying family dog. Okay, breath in some bleach. Huff, huff, hmmmmm, ouch! Save me some shelf space til next reviews folks. (JD)

MOVIE REVIEWS



Nick Rushworth

Substitute Calgary for Wyoming, pigs for sheep, Jaimz Woolvett for Brandon de Wilde and Clint Eastwood's **Unforgiven** could pass for his second (after 1985's **Pale Rider**) sequel to the archetype of "psychological" westerns, George Stevens' **Shane** (1953).

William Munny (Eastwood) has been retired from gunslinging to "sodbusting", chasing his sick pigs into the mud around his isolated homestead. His wife, who had guided him away from freelance killing to God and husbandry, died of pneumonia some years earlier, leaving him to raise their two children and bury with her the immunity he had from temptations to revert to older ways. He is coaxed out of retirement by an apprentice bounty-hunter, "the Schofield Kid" (Woolvett), money but not moral suasion (the price is on the head of a cowboy who has slashed the face of a town prostitute). Unlike Shane, Munny has gone longer out of the saddle: in fact, he has trouble mounting his horse and he can't hit a can at ten paces without the surety of a shotgun. He reunites with his former partner, Ned (Morgan Freeman) who was once a crack shot until his eyesight began to fail. Together this ragged trio set off for Big Whiskey to collect their $1,000. Meanwhile, another bounty hunter, **English Bob** (Richard Harris) has similar ideas, but by the time he reaches town, he is intercepted, beaten to a pulp and run out by the sheriff Little Bill Dagget (Gene Hackman). His biographer, W.W. Beauchamp (Saul Rubinek) stays behind in the hope that Dagget will turn out to be a real western hero and not just a sadist under cover of a tin star.

One of the **Unforgiven**'s best scenes is the bungled killing of the cowboy's accomplice, after which Ned decides that he no longer has the stomach for the job. While Munny and the kid go on to complete the contract, Ned is captured by Dagget, tortured and killed. The kid is so disturbed by his initiation that he opts out of his share in the bounty, leaving Munny to wreak havoc on "Big Whiskey". While the plot is consisted of fairly formulaic stuff, there is nothing standard about its treatment.

In Eastwood's trademark laconic and minimalist style (this is his thirteenth outing as actor-director), **Unforgiven** could be as much an elegy on his own career-mythology as **The Man With No Name** and **Dirty Harry** as it is a thoroughly modern Western with enough nods to the demands of the marketplace not to disappoint fans of shoot-'em-up swagger. It is, in its own way, a truly 90's film: a synthesis of 70's cynicism with 80's commercialism, of the 'social', 'psychological' westerns of the 40's and 50's with the comic-strip violence, amorality and cash-consciousness of the spaghetti's. Here also, Eastwood persists with the exorcism of his twin debts to Don Siegel and Sergio Leone, a process that began with **The Outlaw Josey Wales** (1976). He is at his best in those brief flashes when he almost steps outside a film to deliver a mockingly critical appraisal of his own persona: Munny's repeated insistence to Ned that "he ain't like that no more...killin' and drinkin'"; he can't regale the kid with glory stories because he can't remember them ("I was drunk most of the time", a line mumbled in between mouthfuls of whiskey).

If **Unforgiven** derails will depend on your view of the ending; his massacre of the townsfolk of "Big Whiskey" played to cheers in the audience I saw it with. And knowing how critical to word-of-mouth and then, to the subsequent box office are the last few minutes of any film, the climax to **Unforgiven** either conforms to its general dissonance or to craven compromise. For me it was a kind of desperate collapse in the film's tug-of-war with it's own heritage: as Munny, this self-confessed "killer of women and children", wheels around on his horse blinded by alcohol and teeming rain, shotgun in the air, vowing to kill every last human within range and burn the town to the ground, I felt from the uncomfortable shifting of the people around me that they heard The Western's death rattle.

Eastwood's career has veered maddeningly between films that are purely commercial pot-boilers (**The Rookie** is typical), others that constitute an attempt to explore the good, bad, and ugly elements of his own success (like **Pale Rider**) and some genuinely proficient treatments of unfamiliar material (**Bird**, **White Hunter, Black Heart**). Even in spite of the problematical ending, there is so much good stuff in **Unforgiven** that makes it compulsory viewing for anyone who has ever liked a western. And regardless of Eastwood's advancing age, it bodes well for future directorial efforts.

I went to see **Single White Female** for one reason and one reason only: I like the work of Barbet Schroeder, particularly

MOVIE REVIEWS

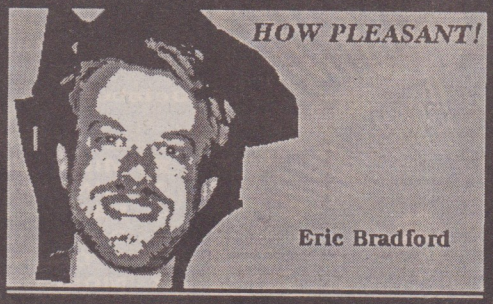
Reversal of Fortune (1990) and even **Barfly** (1987). Well, actually two reasons: I like Bridget Fonda and Jennifer Jason Leigh as well. But it is true. There's a sucker born every minute. Because in the annals of cinema by and for the submoronic, **Single White Female** is going to live long in the memory of those unfortunate enough to run across it in the graveyard hours of cable television.

I'll dispense with the plot such as it is. Fonda plays Allison Jones, a designer of software for the fashion industry. Her wares are also a little soft in the old attic, since she trades in her hopelessly unfaithful boyfriend for a roommate-from-hell, Hedra Carlson, played by Leigh. Hedra was one of a set of twins, the other stillborn, and since she has long felt that "part of me is missing" and this is New York after all, she finds in Allison her long-lost other. She moves in, they exchange housewarming gifts, fix a leaky faucet, adopt a puppy, share ice cream, go shopping etc. *A priori* we are meant to accept that some kind of symbiosis occurs. Things start to go awry as soon as Allison takes her boyfriend back. Hedra intercepts her mail, starts wearing the same clothes, cuts and then dyes her hair the same color and sends the puppy on a high dive from their apartment window. The *coup de grâce* comes when Hedra visits Allison's boyfriend in his hotel to give him the room service of a lifetime. When he realizes that the red head bobbing up and down between his legs is not that of his beloved he is already at that point of no return. They argue, and in a fit of pique, Hedra impales him in the forehead with the stiletto heel of her shoe - which I think I can safely claim is a murder first in film history. More murder, mayhem, hokum and ho-hum ensue, roll credits, end of story.

Or just the beginning. Barbet Schroeder, former critic for *Cahiers du Cinema*, photojournalist, jazz impresario and film producer (mostly for Eric Rohmer) comes to Hollywood in the mid-80's and attracts attention with **Barfly** and then **Reversal of Fortune**. He buys the rights to a novel by John Lutz called *SWF Seeks Same*. And then Hollywood, which seems to be running out of ideas as fast as it is consuming and obliterating outside talent, starts churning out a series of post-Cold War domestic tragedies in the guise of suspense thrillers: the mistress-from-hell genre in the form of **Fatal Attraction**, the landlord-from-hell genre in **Pacific Heights**, and the baby-sitter-from-hell genre in **The Hand That Rocks The Cradle**. Be it a reassertion of the family as the inviolate and atomistic unit of society or a backlash against feminism or the studios exhibiting a kind of *fin de siècle* exhaustion, regardless all these films made big bucks. So some hack at Columbia set upon the idea of the roommate-from-hell genre figuring that most of the target audience will have, at one time or another, shared a domicile with someone they would rather kill and shove down the food disposal. *Ipso facto*, **Single White Female**. It could still manage to lift as much money as the others in its line; but only if you can convince one hundred of your closest friends to sit through its two hours and accept it as farce or slapstick comedy.

If only. Question: what is directing apart from weaving together individual shots and sequences into a compelling and distinctive visualization of a well-made story? What is a director to do apart from educe from his or her actors performances of which they might be capable. In the case of **Single White Female**, acting credits might just as well go to the set construction crew for all their numbing woodenness. Leigh's slender career is destined for the rocks if all she can muster for emotion are facial twitches and making cow eyes interspersed for variation with bites on her lower lip. Though I should have been warned by the production notes. **Single White Female**'s qualifications as a serious examination of the dangers inherent in what it terms "dyadic conflict" are unquestionable because the associate producer has, I am told, a degree in psychology from Northwestern and has "worked with women in prison" - a wonderfully ambiguous description; if she was an inmate the first time around, let's hope that they get crimes for "wanton and pernicious filmmaking" on the books so she can further her research first-hand. I am told that in preparation for her role Leigh read the works of psychoanalysts Melanie Klein and Alice Miller, talked with therapists and met with dysfunctional twins. Well, at least she can read. Fonda doesn't fare any better; for all the post-feminist hype in the publicity, she still comes off as a snivelling and sniffling wimp.

But Schroeder is the glaring disappointment. Films are never generated in a vacuum. They can be eclectic. They can creatively and aptly quote from classic precursors. **Single White Female** doesn't even border on plagiarism: stylistically, it is the mongrel offspring of far better films, films that should have given Schroeder pause to raid. Here is just a sample of his ransacking: the high angle down the stairwell à la **Vertigo** not once, not twice, but three times; a litany of spider's web-style lighting effects à la **Suspicion**. There isn't space here to list the parts of **Rosemary's Baby**, **What Ever Happened to Baby Jane** et al. that are regurgitated. However, if you are one of those unfortunates whose curiosity is sparked by the profoundly inane, go to any theater where **Single White Female** is playing, stand in the lobby and count the groans of recognition from the audience. Neither is their space to examine the film's cryptically pathological attitude to homosexual attraction and it's suspicion of female independence. But there is space to say: avoid as if your life depended on it.



One thing about Hollywood that will probably never change is its tendency to capitalize on the prevailing moods of the country, good or bad. At its worst, it spews out our-heroes-the-fightin'-men sludge at the height of Desert Storm fever. At its best, it can heighten public awareness (paranoia?) of something as fundamental as the importance of watching your back in a big city. And while most city dwellers don't generally face homicidal copycat roommates, as Bridget Fonda does in **Single White Female**, you can bet that very few people seeing this movie in NYC take shortcuts through back alleys to get home from the theater.

The first thing that you should know about this movie is that it never would have existed if it weren't for the **Silence of the Lambs** phenomenon. There are many direct parallels, mostly in the psychotic characters, and Jennifer Jason Leigh's character's persona is the biggest Hollywood ripoff since Bela Lugosi did it to himself. That being said, this film's crimes, motives, and backdrop are unique and interesting enough to allow it to stand as a great film in its own right. You've probably gotten an idea of the plot from commercials or previews: Crazy woman, jealous of her roommate, copies her in every way, then tries to kill everyone in sight. Or something like that. Anyway, while the plot may be what gets you into the theater, it's the acting that will have you talking about the movie days later. J. J. Leigh really does the Hannibal Lechter character justice, turning from shy wallflower to insane, fire- breathing killer not in a few seconds, but on a dime. The fact that we may already identify her with other roles she's played only works to the film's advantage. Since most of her other characters have been sweet, innocent wallflowers, like her Dr. Jekyll in this film, her Mr. Hyde routine is even more shocking.

As my compadre Ready Eddie from Amherst pointed out, there are some unlikely plot twists that are just too convenient to the outcome of the film. With lesser actors/-resses, these may have blown the suspension of disbelief bubble to shreds. With Leigh and Fonda, however, they slip right past.

Coincidentally, I came home to find **The Hand That Rocks the Cradle** starting on cable, with Rebecca DeMornay playing the Leigh/Lechter role. The similarity to **Single White Female** is even stronger than the latter that between the latter and Silence of the Lambs. The only saving grace here, however, is DeMornay's near head-revolving- on-the-shoulders performance. This woman probably does a better evil face than Satan Herself. When SWF comes out on video in a couple of months, you'll find no better brain-twisting double bill than these two films.

Finally, one great advantage of writing any review on a regular basis is that if you see a real dog, your money isn't necessarily wasted, because you can warn other people about it and save theirs. Such is the case with a small-theater release I recently checked out called The Lives and Times. It's about a weekend that John Lennon and Brian Epstein took together, and what might have ensued. I say "might" because the filmmakers don't even have the guts to represent their hideous script as their guess as to what happened. Instead, they put a disclaimer at the beginning of the film which said something like, "this entire movie is a piece of fiction, loosely based on two actual characters (and a real event), and gosh, no one really knows what happened, but here's our little story about what might have. But we're not saying that it did." And ladies and gentlemen, it's all downhill from there. The curiosity factor has been packing 'em in to see this one, so I feel that this warning is necessary: Please stay home and save your six bucks, so that mine was not spent in vain. Thank you and goodnight.

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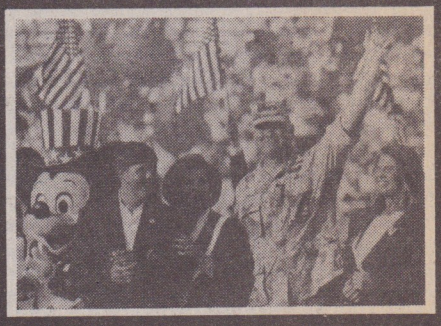

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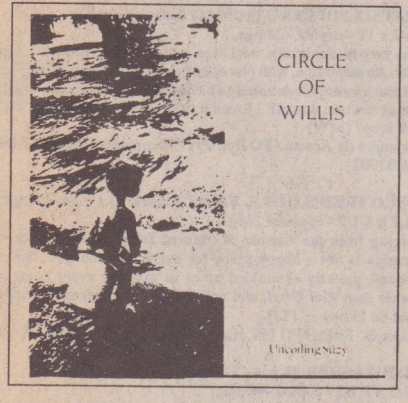

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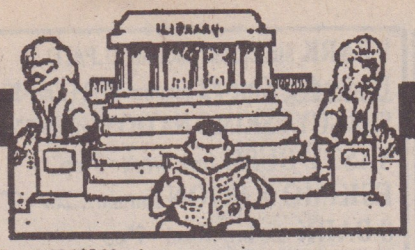


BETWEEN THE LIONS

Reviews by (SB) Suzanne Bartchy, (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KO) Katy Odell, (NR) Natasha Riggins,

A-KONTRA #8-92 / $5.00ppd
11 x 8 1/2 - offset - 42pgs - Czech
Hey folks, If you are interested in punk, anarchy and the coolest graphics this is a zine worth sending away for. Absolutely terrific even if you can not read every word. Get it! (HH)
A-Kontra / Peter / Bubenske' 1 / Praha 7 / 170-00 / Czechoslovakia

ACCION DIRECTA #1 / $1.00 ppd
8 1/2 x 11 - copied - 32 pgs.
1st issue of this split English/Spanish zine. Contains interviews in both English and Spanish with People Against Racist Terror (P.A.R.T.), Especimen (Mexico), Atheos (Mexico), Resist and Exist, Media Children, a Colombian scene report, and a couple of record reviews. An excellent way to reach a diverse group of people - great job! (TM)
PO Box 26A59 / Los Angeles, CA 90026

ADALAFARADAV #6 / 12 Francs
161/2 x 111/2 - copied - 24 pgs - French
This overly large zine (Why do so many radicals have a size fetish?) is packed full of interviews and articles about HC, punk and ska bands. Filling out the space are mini comix. Most everything is in French, however. To purchase this item, you would be on the safe side to send $4 or more.(NR)
c/o Flo Davril / 15 rue Sarrette / 75014 Paris / France

ALMOST NOTHING BUT RECORD REVIEWS # 2 / $3.00 ppd
8 1/2 x 11 - newsprint - 32 pgs.
Well, Mykel Board's back with another of these. This one comes with a short tape of John Truhat funny. Oh well. This issue has video reviews, a transcription of a con on with Roger Ebert, and the expected pages of record reviews. I'm not into his policy of giving everything a good review, because I do think that a good percentage of what comes out is shit. Not sure about that price / content ratio...I'll stick with his columns. (TM)
POB 137 / Prince Street Station / NY, NY 10012

AMNESTY #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
At first glance, this animal lib zine looked like one of those one-man Lonely Joe Kinko's projects, filled with redundant, variously informed rants. That's about half right. At least three people contribute, and this guy does seem to get out a bit. Above average. (TJ)
POB 25144 / Washington, DC 20007-8144

ANTABUSE # 2 / $2.50 ppd
8 1/2 x 11 - comic - 16 pgs.
Scores high in content and looks incredible. It's a comic book series that deals with rape, abortion, anorexia, and incest. This particular one deals with abortion, and anyone that's had to go through this ordeal will find it accurate and hard-hitting. The author feels comics can validate these issues in a non-threatening way to those that may be ignorant or misunderstand abusive situations. I say brilliant! (SB)
High Drive Publications / 807 S. Sherman #2 / Spokane, WA 99202

ARE YOU LISTENING? #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
I guess this one has been a long time coming, but it's pretty good looking with some nice layouts and lots of interesting stuff to read. Loads of reviews, info on the WSGR Concert Collective and even some corny poetry. (LH)
Rob Moeller / PO Box 1200 / Athens, OH 45701

ATTITUDE PROBLEM #11 / $2.50 ppd
14 x 24 - offset - 10 pp - English
Bills itself as a "skatezine", but not much skate stuff. Mostly excerpts from all kinds of sources around the general theme of rebellion and nonconformity. Poetry, cartoons, Primitive Tribes interview, lots of scary stuff on forced psychiatric treatment. Really cool. (EW)
POB 703 / Clarkdale, AZ 86324

BACKWOODS #16 / $10 yearly subscription
81/2 x 71/4 - copied - 62 pgs - English
The most interesting parts of this issue are the fisheye lens photos throughout and a travel log illustrated with painfully accurate drawings rather than photos. The rest consists of poetry and comix that were just o.k., but at 4 issues a year, the price is still right. (NR)
Chris Purcell / PO Box 445 / Athens, GA 30603

BAKER'S DOZEN #4 / $1.00 ppd
7 x 8 1/2 - offset - 56 pgs.
The thing that really makes me favor this zine is their attitude and dedication to the support of local and small label bands and actions. I like the fact that they generally stick to this theme, it pulls the zine together nicely. Sincerely though, the most interesting thing about this issue for me was the article on corsets. It's the most in depth I've seen, and I'm fascinated by the subject. Runner up is the "How To Produce Your Own Record" article. Credit is definitely due here. (SB)
849 C. Almar Ave. #154 / Santa Cruz, CA 95060

BATH SHE BA #10 / 99¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Not what you would call your normal fanzine, this seems to be a long conversation between a bunch of people. They cover everything from masturbation to voting to religion. Seems totally unedited making it pretty interesting and very readable. For some reason it's mixed with pictures from Helter Skelter. Cool cover. (LH)
Joseph Sabatino / 3518 Weidner Ave. / Oceanside, NY 11572

BIG BROTHER PRESS #3 / 5 stamps or anything you can send
81/2 x 11 - copied - 52 pgs - English
This two-man effort centers around political articles and music, mainly Dead Can Dance and their ilk. There is also some poetry thrown in and plenty of collage art. Endorse "raves". (NR)
Jason Pipes / 211 East Jefferson St. #14 / Elkhorn, WI 53121

BLUNT #4 / mcfree (two stamps)
8 1/2 X 11 -copied 20 pgs
Kind of one of those "free at local music store" zines, lots of ads for local music stores and other places. The main focus is Boise, Idaho and some bands that have played there. There are some good bits, intermixed with interviews with Melvins and Neurosis, which were fairly dull. I think the bands names were the selling point. Nothing to write home about. although it is free. (JL)
PO Box 163 / Boise, ID 83701

BREAKFAST WITH EARL #11 / free with SASE
8 1/2 x 11 - copied - 8 pgs.
Interviews with Man is the Bastard and Mike Diana. Lots of reviews. The Brady Bunch is on the cover. Not a bad deal for free. (MW)
Dan / PO Box 610112 / Redwood City, CA 94061

BUZZKILL #6 / Free
6 x 5 - offset - 16pgs
A funny small zine from Tucson, seemingly bent towards noise bands. Interview with the soon to be famous Arizona band, The Bombers, and a review of a Garth Brooks show. Not bad! (HH)
Buzzkill / PO Box 43950 / Phoenix, AZ 85080

CATALYST #1 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A straightedge zine here, no doubt about that. Interviews with edge icons Bloodline, Encounter, Split Lip. Also, animal rights info, ads, rants, and such. A pretty standard zine, well-done and for once, it's good to see a zine that caters to men only - there aren't enough of those around. I hope you know sarcasm when you see it. (MW)
11108 Wood Ct. / Carmel, IN 46033

THE CRASH UPDATE May ish. / $1.00 ppd.
5 1/2 x 8 1/2 - offset copied - 16pgs.
Zine on travel networking: who and how to crash with, how to travel dirt (or thereabouts) cheap (from train hopping to Air Hitch), an essay on Green Tortoise and the joy of hoboing. Nice quick lil' read. (JD)
The Crash Network / 519 Castro St. #7 / San Francisco, CA 94114

CRUD BOMB #2 / 75¢ ppd.
8 1/2 x 11 - copied - 20 pgs.
This is made up entirely of reviews of bizarre and z-grade movies, from monster flicks to cannibalism to gore and back. So if you ever get bored of cable TV and TV Guide, then you should check it out. Cool idea. (MW)
Nick / 71 Hubbs Rd. / Ballston Lake, NY 12019

CRUMPY #1 / $0.29 stamp
5 1/2 x 8 1/2 - copied - 20 pgs.
A couple of grrrls that know how to have fun. Editors Sarah and Katie put out their first zine (much of it written for women), and prove they're not uptight feminist with some rockin' home recipes for a vegan manicure, massage oil, toothpaste, and lavender and rosemary hair oil. Discussion on femininess and why it matters, some brief personal jots. Next issue they promise to deliver a hard-hitting interview with Sean/Vegan Reich, Vegan Motherhood, info on birth control, and Hardline and anti-Hardline girls explaining their views. Look forward to it. (SB)
209 Ridgeway / Little Rock, AR 72205

THE D.C. SMART PUNX HANDBOOK #3 / $.29 5 1/2 x 8 1/2 - copied - 26 pgs.
I thought this would be some kind of Larry Livermore homage (you know, only non-aggressive punk rock please, preachlecturepreach) but I was fortunately wrong. It doesn't cover DC either since the guy who puts it out is from New Orleans and only goes to school in the capitol. Instead we've got different contributors providing art, info. and opinions on southern punk, Amish/punk similarities, gender differences in s&m and more. Wish they printed the answers to the UFO quiz though. (JD)
320 East William David / Metairie, LA 70005

DANGEROUS PUSSY / $2.95ppd.
8 1/2 x 11 - offset comic book - 36pgs
Just to show that the grrrls can be every bit as sick as the gyes, Ms. Eve Gilbert has sent us some of the most bothersome and disgusting comics that I've ever read. Included are tales of open mic types just dyin' to please, killer crabs, masturbation problems, "True Road Warrior Stories", from when the artist was "young and stupid", schizophrenic boyfriends and "swell" guys all provided with art and words that'll make you lose your appetite. This is gross. (JD)
Manic D Press / PO Box 410804 / SF, CA 94141

DEEPSIX SUPERSTITION #4 / 3 stamps or trade
8 1/2 x 11 - copied - 24 pgs.
This very readable zine with nice cut 'n' paste layouts has much to offer. An essay zine, with pieces on youth groups, robots, subversion, and much more. It's definitely a bit on the intellectual side, which may or may not turn you off. I found it to be pretty entertaining. Why not pick it up? (MW)
Alejandro de Acosta / PO Box 391 / Hampshire College / Amherst, MA 01002

DISCO FRED'S GOT A VASECTOMY #1 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 28pgs.
Judging from the number of tortured femzines I get in the mail, America is not a happy place for every boy and girl. The result: tortured, punkily assembled zines in my box every damn week. Darker than *Riot Grrrl*, and with a broader race/gender focus. Oh, what do I know... (TJ)
Alison B. Fields / PO 159, Hampshire College / Amherst, MA 01002

DISHWASHER #7 & 8 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 40pgs.
Adventures in dishwashing that makes the said profession sound a lot more interesting than it probably is. Numero 7 covers Pete's tenure as a dishwasher in an Alaskan cannery. Here he proves that there is such a thing as a good boss in the form of Leroy, his foreman, a big black man from Louisiana, tough enough to single handedly break up mob fights between Japanese and Fillipino fisherman but nice enough to turn out the lights for Pete and his coworker when they were sleeping on the job. Numero 8 deals with Pete's Boulder, CO dishwashing gigs. (JD)
Pete Jordan / 45 Mt. Vernon St. / Dover, NH 03820-3030

FANZINE REVIEWS

DIXIE PHOENIX #2 / $1.00
5 1/2 x 8 1/2 - copied - 28 pgs
Cool stories about life, realizations, stuff that I can't do justice in a dumb review section. The only odd bit was the civil war monument stuff, hmm...? The letters section was pretty interesting due to often heated responses to the first issue. I thought this zine was quite good. (JL)
3888 N. 30th st. / Arlington VA, 22207

DROWNING ARK JOURNAL #2 / $1.00+two stamps
8 1/2x 7 1/4 - copied - 32 pgs
Thick zine, mainly due to it only being printed on one side, hmm...? Lots of information about political and non political subjects, and there are quite a few of them. The editor seems neat; there's a piece she wrote about being a witch, she explains it in detail. Quite a lot of stuff here, I sort of had a hard time keeping interest, due to the quality of the copying, good though (JL)
PO Box 720695 /San Diego CA, 92172

EARQUAKE #24 / 2,50 francs
6 x 8 1/2 - 20 pgs. - copied - French
Sacre bleu! I don't read French, but the letter says, "This time the focus is on the French scene in the interviews, and foreign bands in the articles (KBO; Ramones, Straw Dogs...)." That's it. Bands, bands, bands. Long interviews, If French HC is your bag, it's certainly thorough. (TJ)
LECA Frédéric / Le Ménil / 88160 Le Thillot / France

EUPHORIA #1 / $1.00 and a stamp
5 1/2 x 8 1/2 - copied - 28 pgs.
This zine is a beauty! I think every zine editor should go out and invest in a clip-art book of optical designs. Fun to look at, fun to read, fun, fun, fun. Show reviews, zine reviews, movie reviews, video reviews; that's a lot of reviews! There is a definite music focus to this, and it is refreshing to see the diversity outside of the confines of what is known as "punk" . Very cool. (MW)
Jordana Robinson / Room 420/ Atherton Hall/ University Park, PA 16802

FAKE #0 / $2 ppd.
8 1/2 x 11 - offset - 40 pgs.
A brainy zine by a DC girl away at college, with a lot of help from her friends. Very DC / Dischord oriented music coverage. Interesting gender stuff and remarkably un-monotonous collages. (TJ)
11821 Becket St. / Potomac, MD 20854

FENCE CLIMBER #1 / $2.50 ppd (I'm guessing)
8 1/2 x 11 - printed - 36 pgs.
This may be the first issue, but the layouts and content are put together like a bunch of old pros. Lots of political content done without being heavy-handed. Excellent layouts from graphics to straight articles. Even a couple of bands sneak in (Worlds Collide and local kids-made-good Spitboy, who are slowly turning into the most interviewed band in the world). Zine of the month for me as well as being the best new thing I've seen in ages (even if they do like those crappy Cringer 7"s...) (LH)
Josh MacPhee / OCMR Box 1378 / Oberlin, OH 44074

FAT KID FANZINE #1 / No price .58 postage (?)
5 1/2 x 8 1/2 - offset copied - 20pgs. (split zine)
Sharing half of a forty page format with *Spiderworks zine* (and from half of the *New Found Friend* team) this is a pretty well put together bit o' text and graphics with some spew from Mike BS and an interview with Citizen Fish. Also a comic autobio. of Al Frank who does *The Adventures of Tad Martin* comic. This I liked better than all the rest. (JD)
Matt O. / 4326 Airport #B / Austin, TX 78722

FLAGRANTE DELICTO #3.92 Free (two stamps)
8 1/2 x 11 - copied - 14 pgs
A bit ho hum actually, but there are some gems like the "Go vegan and get radder farts and take better shits" piece, which is a topic to be pondered. Another good one is about finding neat stuff on the ground after shows. Can't hurt to send him two stamps! (JL)
PO Box 1916 / Rapid City, SD 57709

FLIPSIDE #79 $2.50
8 1/2 x 11 -printed 132 pgs
Reviews, poetry, interviews with bands, crazy explosive chemistry article, William Cooper interview that is very interesting, with topics like ozone layer hoax and Kennedy assassination... Good contrast to MRR in general theory department. (JL)
PO Box 60790 / Pasadena, CA 91116

FOODBOX #7 / SASE
6 x 5 - copied - 8pgs
"Recipes for kicking butt", so says the title page, but all I found was 3 pages of spaghetti sauce reviews. The Bastard of The Month Award is a pretty cool idea. Overall, not bad! (HH)
Al Burlan / 307 Blueridge Rd. / Carrboro, NC 27510

FREEDOM OF EXPRESSION #17 / 2 stamps.
8 1/2 x 11 - typeset (on rice paper) - 16pgs.
Good little zine. Not too cerebral, not too dumb. Interviews inside with Beefcake the Mighty from Gwar, about geopolitical differences between the US and Europe as well as the venerable Sloppy Seconds. (JD)
145 S. Chestnut St. / Apt. #5 / Bath, PA 18014

FANZINE #2 / 2000.00pesos ppd.
8 1/2 x 11 - offset - 20pgs. - Spanish.
Political punk fanzine dealing in word and image with fascism, rape and sexism, Mexican holidays the editors feel are hypocritical and the Sacco and Vanzetti murder trial of the 20's in which two Italian American anarchists were electrocuted by the state on dubious evidence. (JD)
V. Moreno / Santa Maria la Rivera #150 / C.P. 06400 Mexico D.F.

FUCKTOOTH #4 / 50¢ + stamps
5 1/2 x 8 1/2 - 20 pgs. - copied
Buried in an L7 slam on page 18 is the remark that "All gay zines are NOT good." This shitworker sez Amen, but do pick up this one! Nice art, various perspectives from left to right, as well as SF to DC by way o' Flagstaff. And no cliquish references to other queerzines. Yum! (TJ)
LMD / R98 SOM Center #130 / Mayfield Heights, OH 44124

GAYBEE #3 / $1 + 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 48 pgs.
An artful 50-50 blend of queer politics and silliness. No porn, just bad yearbook pictures and cat shit comics. PMS handbook, book binding techniques and recipes are OK, but it's the Anita Bryant stuff and Joe's plot to redecorate the White House that really gets me. Lots of laffs, a few awwws, and not one ewww! (TJ)
PO Box 343 / Portland, ME 04112-0343

GENETIC DISORDER Summer '92 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
This is a good local zine for the San Diego area, and a must for anyone who wants to find out about it. Contained herein is a hilarious interview with Horace Pinker, and okay interviews with NoFX, Freak Seen, and Comb. Comprehensive review section, great photos, and some good writing make this zine stand out. (MW)
PO Box 151362 / San Diego, CA 92175

GIRL FIEND #1, #2 / $1 each ppd.
4 1/4 x 5 1/2 - copied - 12 pgs.
Queer zines - what good are they anyway ? I'm always deeply disappointed when I read them. The possibilities for greatness are there, but I always end up feeling so alienated by them. But not anymore. These two mini-zines are 100% pure passion, so sincere and honest that they bring tears to my eyes. Read these and see through the eyes of an 18-year old dorkdykepunk who is trying to make sense of it all. Christina, you made my day. Get these!!! (MW)
Christina / PO Box 960 Hampshire College / Amherst, MA 01002

GRUNGE GERL #1 / $.29ppd.
5 1/4 x 8 1/2 - 12pgs.
I knew that sooner or later I'd have to run into a feminist fanzine that wasn't moronically pretentious or as sexist as what it's trying to overcome. Handwritten document by Nina promoting the positive side of femininity. Opinions on Catwoman, menstruation and the love of punk rock. Sympathetic gye liked it. (JD)
Nina / 3651 Regal Place / Los Angeles, CA 90068

HARDCORE D'ACCORD #4 / $3.00ppd
11 x 8 1/2 - offset - 34pgs - French
This fanzine simply put is band interviews, with Pegboy, MDC, Bad Religion, Girls Against Boys, Sick Of It All, Bullet Lavolta, etc. (HH)
c/o Gry Jejecore / 86 Rue de Javel / 75015 Paris /France

HOLNGERSHER #1 / $3.00ppd
11 x 8 1/2 - offset - 40pgs - French
A new zine from France that covers all kinds of R'n R'. This issue has some video reviews, some record reviews, plus interviews with the bands, Straight Royeur, Happy Drivers and Wet Furs. This zine is informative! (HH)
c/o Thierry Bubus / 14 Chemin des Roches / 41350 Vineuil / France

HOT LUNCH # 2 / $.29 stamp
5 1/2 x 8 1/2 - copied - 32 pgs.
A zine that's high on content, and short on layout. Okay, I know what you're thinking, "We don't all have computers like you MRR people", and yeah, it's punk and all, but it makes it pretty hard to read and follow what's going on. Strong point would have to be the endless quizzes, such as: Am I a pretentious snot? and the Integrity Test. (SB)
5255 Bothe Ave. / San Diego, CA 92122

HOUSE O' PAIN #8 / $2.00 ppd.
8 1/2 x 11 - offset - glossy cover - 44 pgs.
After checking out all the bands reviewed herein, I expected this to be on the "rock" side of things. However, I was pleasantly surprised by the attitude and energy conveyed herein. Good interviews with Helmet, The Accused, Cop Shoot Cop, Stinky Puppy, and more, all of which are short and to the point. This I like. Reviews, opinions, local scene report - all of this would make me proud to be from Tennessee! A great effort, and well worth getting. (MW)
POB 120861/ Nashville, TN 37212

HUMANS IN THE MUSHROOM FIELD #6 / $2 *in Australia*, no foreign price info.
8 x 14 - copied - 26 pp - English
Punkzine from Brisbane, Australia, which in the editor's opinion is teeming with incredibly great bands. Long Dayglo Abortions interview with press clippings from their court case, good Scr@ps interview, Brisbane scene stuff, reviews, political material including vegan preaching. Cool address. (EW)
PO Box 666 / Indooroopilly 4068 / Queensland / Australia

I HAVE COME TO KILL YOU! #6 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
I swear, the Jesus on the cover is the spookiest I've ever seen in my life! Loads to read in this politically oriented zine. Lengthy but interesting Spitboy interview (kinda more interesting than the Maximum one, actually) and lots of news bits. There's even an anarchists guide to symbols, even though the "chaos" symbol is the same as a logo for a local airlines. As if flying wasn't scary enough! (LH)
Drop Kick / PO Box 39817 / Downey, CA 90239

FANZINE REVIEWS

INDUSTRIAL NATION #5 / $2.50
8 1/2 X 5 1/2 -copied 64 pgs
Slick computer heavy industrial centered zine. Has news reviews, scene reports, stuff most punk zines have but geared towards industrial. Interviews with Skinny Puppy, Nitzer Ebb, Chemlab and Frontline Assembly, which are ok, but lacking depth. Cool advice for new bands and what not to do, soundwise etc. Pretty decent. (JL)
114 1/2 E. College / Iowa City, IA 52240

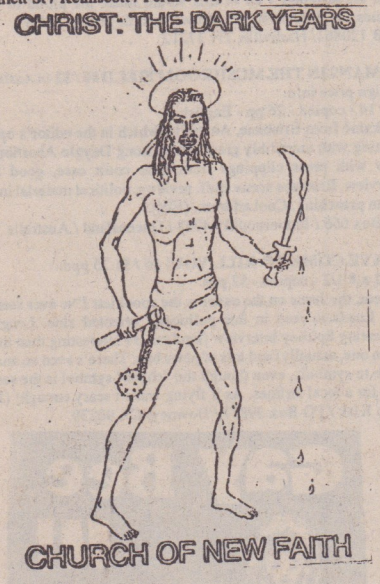
IT'S A TABLOID WORLD #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Interviews with Sockeye and Lawnmower Deth. Clippings from supermarket tabloids. Silly silly silly. (MW)
529 W. Franklin St. / Horseheads, NY 14845

JOHNNY ON THE SPOT #7 / $1 ppd
6 x 8 - copied - 32 pp - English
One of the best one-person zines I've seen in a while. Jawbreaker interview with good questions and answers, plus comics, little mini-editorials on various subjects, tales of drunken revelry, thoughts on X-ray vision, reincarnation, TV, short erotic poetry, comic books...it's all here! Plus the guy can write! (EW)
Bill Boehner / 118 Surrey Lane / Lake Forest, IL 60045

JUST ANOTHER STUPID ZINE #1 / 50¢ ppd.
8 1/2 x 11 - copied - 16 pgs.
It's their first issue and they're mad as hell. They're mad at Hardline (me too). They're mad at stupid bands (me too). They're mad at MRR (me too, sometimes). I don't totally get their beef with Maximum as I'm not familiar with the situations they bring up, but they seem to have some pretty good points. Also interviews with Broken Trust and Billingsgate. (LH)
Cymkalerotte / 245 Bolling Rd NE / Atlanta, GA 30305

MAGIC TRICK #1 / 50 cents or donation
51/2 x 81/2 - copied - 12 pgs - English
The girls speak their minds here in this mini 'zine. (It's not just for girls, though. Boys, read and be enlightened.) It would be nice to see more contributors - so send in your ideas when you buy this mag. (NR)
Simone Mangano / Old Post Road / R.D. #1 Box #12 / Red Hook, NY 12571

MARCY #3 / no price info
8 x 12 - offset - 24 pp - English
It's an Aussie zine with an "Alternative Music" focus - one band actually describes their influences as "a cross between Touch & Go and Amp Rep...with a touch of Sub Pop". It's mostly interviews with bands I've barely or not heard of, plus shithead Tom Hazelmyer of AmRep fame and a lengthy article on Sam Peckinpaugh (?!). Not my cup of lager, although it's well-written and funny in places. (EW)
13 Bamlett St / Kelmscott / Perth 6111, W.A. / Australia



ME FIRST #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 28 pgs.
Formerly known as Vagina Dentata, this presents a good variety of reading. Much of the writing and travel stories are by the editor, Iza, who has a talent for sincerity. Interspersed throughout are articles that deal with issues relevant to women (women being able to take their shirts off in public, a poem about abortion, an incident with Spitboy). She also has strong feelings that smoking is wrong because it affects other's health, besides the smoker. True enough. (SB)
212-440 Rathbom Rd. / Etobicoke, Ont M9C-3S7 / Canada

THE MOOCHER'S PERIODICAL #3 / $1.00ppd
11 x 8 1/2 - copied - 4pgs
An in-depth interview with Jack Stevenson of pandemonium fame, plus some cool ad graphics. One dollar is worth seeing the way it arrives via the post. Not bad!! (HH)
Moocher's Periodical / PO Box 410086 / San Francisco, CA 94141

NO LONGER SILENT #4/5 / $3.00 ppd or $10 for 5 1/2 x 8 1/2 - offset - 64 pgs.
The most impressive piece of literature I've seen in quite some time. In the editor's own words, it is a homegrown journal dedicated to exposing the coerciveness, injustice, and hypocrisy inherent in all authoritarian/hierarchal structures; inspiring an celebrating the growth of personal freedom as well as the claiming of individual responsibility; and creating a tangible community based on anarchism. Well, if this sounds a bit dry or rhetorical, don't be fooled, this is anything but the same old PC bullshit. Do yourself a favor and check this out, who knows, maybe it'll give you something to think about. The excellent layout and printing deserve a mention as well. (SB)
Eliza Blackwebb / PO Box 3582 / Tucson, AZ 85722

NO SANCTUARY #4 / $2 ppd.
5 1/2 x 8 1/2 - 20 pgs. - copied - English
"Still crusty as fuck!?!" Good the hell for you! Interesting 8-page article on punks with kids is the only outstanding item. Otherwise, it's pretty meat and potatoes—er, tofu and potatoes? (TJ)
Resistance Productions / PO Box 426 / 8026 Zürich, Switzerland / Dying Earth

NOIR & ROUGE #26 / $???
81/2 x 11 - offset - 36 pgs - French
A slick-looking rag with a (you guessed it...) black and red cover, this looks like a French equivalent to *Adbusters* magazine. Inside are lengthy articles on media brainwashing, horrors of television, and US tv series' influence on shows in other countries. (NR)
Chez D.L.E. / 20 Avenue Weber / 93500 Pantin / France

OI BOY! Volume 1 #1 / 50 cents
51/2 x 81/2 - copied - 12 pgs - English
Interesting first effort by The Judge, fellow 'zine reviewer. He calls it a "boy zine", but ends up writing about grrrl bands, which is admirable. Nice layout with chunks of words set against photos by Paul Strand. (NR)
Judge / 315 San Leandro Way / San Francisco, CA 94127

OI BOY #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - pink cover - 16 pgs.
I'll let you know right now that this zine is done by a certain MRR shitworker, so if you think I'm biased, you may be right. But I must say that little zines such as these often say more with their format then others ten times their size. This bisexual boy digs women bands, being dorky, and Archie comics. Somehow, it works. Intense story of getting mugged, high school memories, and random thoughts make up the difference. This ain't much to look at, but it is definitely worthwhile; I can't wait to see where it leads. Plus, the letter section has got to improve, so what are you waiting for? (MW)
Judge / 315 San Leandro Way / SF, CA 94127

ORDER A NEW WORLD #4 / $2
51/2 x 81/2 - copied - 36 pgs - English
Evergreen College graduates have created this 'zine without alienating non-college students or non-Washington residents. Inside is a veritable potpourri of articles and stories designed to provoke thought. (NR)
Sara Lorimer / PO Box 2244 / Olympia, WA 98507

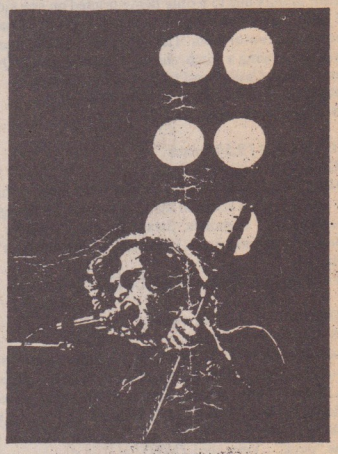
PHILLY ZINE / NO LONGER A FAN ZINE #11 and #1 / $1.50 ppd
81/2 x 11 - copied - 68 pgs total - English
This is the last issue of Philly Zine, and the phoenix rising from the ashes has created N.L.A.F. Zine. On one side, P. Zine has reviews and things to do in Philadelphia. Flip it over, and you have some thoughtful articles, silly puzzles and a diary of a trip to San Francisco - all enjoyable. A word to Joseph, though...if you ever come back to SF, don't waste your time at Taco Bell. Almost any tacqueria in town is easier on the $ and better on your stomach. (NR)
Philly Zine / PO Box 225 / Glassboro, NJ 08028 or N.L.A.F. Zine / 142 Frankford Avenue / Blackwood, NJ 08012

PROFANE EXISTENCE #15 / $2.00ppd.
newspaper - 24pgs.
As you probably know, *Profane* is a resource well/newsletter on issues and politically subversive happenings around the globe be it the oppression of the Kurds by the Turkish government or squatter riots in the UK. This issue's got columns, interviews and an article about woman only martial arts training. A problem: these committed punks keep misspelling the word "women" as w-i-m-m-i-n...oh well, I get the word "bagel" wrong a lot myself, it is "el" right? (JD)
PO Box 8722 / Minneapolis, MN 55408

RAPID FIRE MAGAZINE #7 / $1.25
81/2 x 11 - copied - 24 pgs - English
This spiffy mag centers around the scene in Vermont. Feature articles concern the Bennington Sunfest, Pegfest, and an interview with band Ken Sleeps Naked. As mentioned in a letter to the editor, RFM continually dwells on the same bands (who most of you probably have never heard of), but it is fun to read anyway. (NR)
Rapid Fire Magazine / RD #2 Box 3370 / Bristol, VT 05443

RAW SUBSTANCE #? / $1.50
8 1/2 x 11 - copied - 24 pgs
Interviews with Gwar and Skinny puppy, Writing, and reviews pretty un eventful. sorry (JL)
3149 Carib way / Cantana, FL 33462

REAL WORLD #1 / $1 & 2 stamps
6 x 8 - copied - 32 pp - English
Pretty cool one-dude zine from Buffalo. Mostly interviews (Citizens Arrest, Resist, more) with some reviews and articles. Includes some expressions of conservative politics (zine is named after a totally lame Husker Du song), but that's not really what it's all about. Amusing self-depreciating (get a dictionary, punk!) margin notes from the editor. (EW)
Mike Gifford / PO Box 1201 / Buffalo, NY 14213-1201



RUSSIAN LETTER

RIPPING THRASH #7 / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
In the tradition of English zinedom, this one is half-sized and packed fucking full of small typewritten text. A million interviews, including Sons of Ishmael, Resist, Life But How To Live It?, No Fish on Friday and several more. The title says it all - if you like raging anarcho punk, then get it. (MW)
Steve / 25 Elms Road/ Staffs / DE15 9AQ / England

RUSSIAN LETTER #1 / No price listed $2.00 postage ?
5 5/8 x 8 1/8 - typeset - 40pgs. - English.
English language Russian zine that covers the alternative rock and punk culture of the former republics of the USSR for the most part, though there is an interview with Thurston Moore. More specifically detailed are Siberian musicians brooding over the philosophical ramifications of punk while making allusions to Tarkovski films and poetry (how Russian) and less heavy interviews with JMKE and the late Aleksandr Bashlachev. (JD)
Sergey Chernov / POB 30 / St. Petersburg 192282 / Russia

RUSTBELT #1 / $.75ppd.
8 1/2 x 11 - copied - 24pgs.
Inspiring as fuck to an opinionated asshole such as myself. Salimander Shemp calls PC college authoritarianism in the Underground for exactly what it is, smiley faced fascism and warm fuzzy elitism, the rebel style for the New World Order. He brings up examples of art banned from museums by wealthy women curators for being "sexist", parallels between black separatism and white separatism and the lame politics of white guilt. Also disses Kiss and retro 70's corpo. rock! Right fucking on! Everybody in Berkeley, Santa Cruz and Minneapolis should read this. (JD)
2425 Lyndale Ave. S / Upper Minneapolis, MN 55405

SECONDSKIN #3 / $1.50ppd
11 x 8 1/2 - offset - 24pgs
A most personable zine, has interviews with My Dad Is Dead, and Moose, cool photos of Mozart (the zine's mascot), with plenty of record reviews. More issues please! (HH)
Alyssa Isenstein / 1 Mead Way / Bronxville, NY 10708

SEEN NOT HEARD #1 / no price, how about $2?
8 1/2 x 11 - offset - 28 pgs.
This is an interview oriented SE zine, ho-hum zzzz... But wait! It's not about bands. It's exclusively about *other zines*. Interesting idea. Aside from the obligatory three pages of sneering band photos, an unusually satisfying read. (TJ)
Mel / PO Box 4, Sta. C / Toronto, Ont M6J 3M7 / Canada

SHOELACE #3 / $1.75 ppd
8 1/2 x 11 - copied - 38 pgs.
You'll get your fix of punk reviews - zines, records, shows, books- essentially reviews peppered with editorials, classifieds, poetry, pictures, etc. The layout is good, which makes this a easy read - also has interviews with Vision and Phleg Camp, some letters, the basic punk reading. Nice job. (TM)
PO Box 7952 / W. Trenton, NJ 08268

FANZINE REVIEWS

SIX FOOT CROW #2 / $1 & 87 cents postage
6 x 8 - copied - 44 pgs - English
Auto repair advice from Aleister Crowley starts this one off. Lotsa art (computer, collage, and drawn). Interviews with Skin Chamber and Controlled Bleeding. Great record reviews and just lots of really cool weird shit. Buy this zine now!! (EW)
6932 Greenville Ave Box 151 / Dallas, TX 75231

SIP #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Evel Knievel, Ann Landers bashing and Fidel Castro for free? How can you go wrong? Clippings and articles and stories and slaggings. This is very punk, very personal and very fun to read. Just two stamps!(LH)
Jay Babcock / 2131 Albright / Upland, CA 91786

SKY FLYING BY # 1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs.
Your standard "I live in a small town and I'm bored so I think I'll do a zine" kinda zine. Has a more personal slant rather than the mandatory 5 or 6 interviews with bands you've already seen interviewed too many times; this is a good thing. Interesting columns and assortment of smartass creativity (the best sort). Although I'm personally not too big on poetry, some may find it will enlighten their world. Recommendable (SB)
Erika Jones / 2308 Londonbury Dr. / Murfreesboro, TN 37129

SLUG & LETTUCE #26 / free with SASE
11 x 14 - newsprint - 8 pgs.
As always, this zine is pure substance. Simple, easy-to-read columns of reviews, thoughts, recycling tips, and mainly, classifieds. Great photos and a few ads make this nice to look at. A must. (MW)
Christine / PO Box 2067 / Peter Stuyvesant Stn./ NY, NY 10009

SNAK FUD #4 / $2 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
I'm not too sure why Charlie Starkweather and Caril Ann Fugate are on the cover, but this zine ain't half bad. Some parts are really interesting, like the pet death stories., but some parts are just silly, the P.E. review makes me wonder if they ever read it or are just copping the anti-PC line. (LH)
89 Mass Ave #127 / Boston, MA 02115

SOUR MASH #2 / 75¢ ppd.
4 1/8 x 5 1/4 - copied - 16 pgs.
Sacramento sucks, someone died and Räzl's at it again. Riding out her moods in this zine every month is comparable to having a weekly pen pal, complete with family pictures. *This* is what the NEA should really give its bux to. (TJ)
Räzl / 361 60th Street / Oakland, CA 94618

SPACEBALL #16 / $2.00ppd
11 x 8 1/2 - offset - 32pgs
This is an informative zine about the scene in Milwaukee, with lots of ads, and addresses. Also has an interview with Smashing Pumpkins, and Dillon Fence, plus a couple of photos of Maria Rhodes, totally awesome. (HH)
Spaceball Ricochet / PO Box 71294 / Milwaukee, WI 53211

SPERM SELL$ #2 / Free
81/2 x 11 - copied - 26 pgs - English
What we have here are reviews, newspaper clippings and clear photos all laid out really sharp. It's not much on content, but fun to look at. Throw in a few stamps to cover mailing costs if you're feeling generous. (NR)
Mr. S. / 440 Whitman #51 / Goleta, CA 93117

SPIDERWORKS ZINE #2 / No price. .58 ppd. (?)
5 1/2 x 8 1/2 - copied - 20 pgs. (split zine)
The oh-so-sexist cover (portraying a naked woman being bound and rode by some weasel creature with a face looking like one of the guys in the Digits) drawn by Al Frank will probably offend a lot of people (which is probably the intention) but for what it's worth the zine does not promote woman abuse nor sexism despite appearances and editor Bones will take any shit that comes his way for the troublesome art. It does however promote a rather obnoxious band and the cultured grannies who dominate the scene these days will take exception to that no doubt. Thas all. (JD)
609 E. 38th / Austin, TX 78705

SUBTERRANEANS #1 / $1.00ppd.
7 x 8 1/2 - copied - 20pgs.
Different sort of music fanzine, format and contentwise. The majority of this issue is an interview with Lou Barlow of Sebadoh which I found as interesting as the band (no sarcasm here at all, they are ear candy baby). Also some old record reviews and a dis review of an L7 concert in LA. (JD)
Loy Fankbonner / PO Box 602 / Nogales, AZ 85628

THURTEEN #1 / $1 + 2 29-cent stamps (cash or postal MO only)
51/2 x 81/2 - copied - 20 pgs - English
Some guy calling himself Christian Beansprout unleashes his thoughts about stuff. You will find reviews, rambling monologues and a somewhat out of place article by Lawrence Livermore (disrupting the cheeziness). C.B. plans to tackle wimmens' issues (positively) next time. (NR)
Christian Beansprout / PO Box 1513 / Greeley, CO 80632

THWACK! #1 / $2.50 ppd
81/2 x 11 - copied - 32 pgs - English
This magazine could be called a punk zine, but it's much more than that. Along with band interviews, there is a thought-provoking article and a way cool interview with artist Chris Shary. The layout is good, too. Stay tuned for #2. (NR)
Cynthia Kravetz / 1640 W. Grace St / Richmond, VA 23220

TOGETHER #4 - no price info
6 x 8 - copied - 48 pp - German
German zine with interviews with three NYC bands, including a huge one with SFA, plus Burn and Social Disorder. Plus loads of fun reviews of zines, tapes, and records from all over, with a few short pieces and a large punk crossword puzzle. Written mostly in nice simple Deutsch, a plus for us indifferent German students. (EW)
Bernd Bahr / Fasanenstr 1 / 4223 Voerde 1 / Germany

UNBENT #1 / $1.00ppd
8 x 6 - copied - 20pgs
Matt, who puts this zine together, has some interesting insights into racism, but beyond that this zine suffers from being too low budget. Sorry! (HH)
Unbent / 1541 Freeport Rd. / Natrona Hts, PA 15065

VOX CANIS "America issue" $2.00
8 1/2 x 11-copied 20 pgs
Interesting informative article on presidential assassins and how most were not politically motivated, lots of neat facts here. "Cult of cute" article on how Americans consume and worship "youth culture." There is also a great article called "Mc Donalds uber alles" with cool trivia and a brief history of the empire filled with many crazy facts, Ronald McDonald dark side. I really like the way this was written and layed out, clean! (JL)
PO Box 476641 / Chicago, IL 60647

WHAT'S THAT NOISE? #1 / $1.50
8 1/2 x 11 - 66 pgs. - copied - broken English
Lotsa bands. Lotsa reviews. Lotsa non-straightedge bands arguing about straightedge. Big. This punk thing ain't just fun... it's *work*. (TJ)
Ave. V. Olivier 10 A - Bte 67 / 1070 Brussels / Belgium

WILKS #6 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
How crazy! A Latvian fanzine! And they like Fugazi, Big Black, the Pixies and Carcass (just like me). I can't read it, so I'm not gonna pretend to review it. But it's really interesting to thumb through. (LH)
PO Box 690816 / San Antonio, TX 78269

WORKING CLASS HERO #3 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - thick stock - 48 pgs.
This is one heck of a thick digest, considering the number of pages. It's way packed with loads of typewritten text. Featured are interviews with Tricycle, Suck-O-Deluxe (who live up to their name), Magoom, and Boom. Excellent comics and lots of reviews make up the best parts of this. The centerfold is also quite tasteful. Not a skinhead zine, as the title may imply, so don't get your hopes up, bootboy. (MW)
418 Peninsula Dr / Erie, PA 16505

YOUTH CULTURE KILLED MY BAND / Free (two stamps)
Wow, I really liked this zine, It has a lot of good things going for it. Easy to read layouts, rad Calvin and Hobbes cartoons.The writing comes off well and is to the point. well worded reviews of bands, religions and videos. Has a tolerable political slant. Good honest effort. (JL)
Daraka Larimore-Hall c/o AHUWCAW / PO Box 248 / Montezuma, NM 87731

THE AMERICAN WOP #? / .29ppd.
I can't figure the name. It's a slur against Italians slick, and there's so much against southern fried racism here too. Mock shock plus comic reviews.
Tommy / 4604 Lorino St. / Metairie, LA 70006

THE BIG TAKEOVER #10/11 / .50ppd.
Skate zine with eight and photos galore. 8-Bark reviews.
10 Dahl St. / Warren, PA 16365

BLACK INK WHITE PAPER #9 / .58ppd.
The kings of the bad xerox.
619 Elmwood Ave.#2 / Buffalo, NY 14222

BOUNCING CASKET #6 / $2.00ppd.
The *Bounce* has been around for a while and it probably will be for a while more. Seaweed, Dog Pound and Gwar are featured.
104 Wilkinson, East Prairie, MO 63845

CHEW #3 / dos stamps.
Tampa Florida happenings. How to shoplift more effectively, the Afghan Whigs and mas otro (that's more fellow gringos).
PO Box 77008 / Ybor, FL 33675

CHUMPIRE ZINE #10 / .58ppd.
Same as always. Good resource information between heavier reads.
Rd. 2 / PO Box 530 / Coopersburg, PA 18036

CORE #1 / Free with postage.
Rockford's only alternative press the cover says. Poetry and record reviews.
Shock Media Inc. / 343 Gramercy Dr. #6 / Rockford, IL 61108

HANDOUT #3 / .58ppd.
Issue 3 in spite of themselves, or so they say. Short fiction, unreadable Spitboy interview (small print), funky news clippings.
PO Box 251304 / Little Rock, AR 72225

HOT BUTTERED GEEK #1 / $1.00ppd.
Buncha hand written fiction & poetry plus a plea for California to secede from the Union.
Mike / 434 #D202 Tuolumne Ave. / 1000 Oaks, CA 91360

EL ZINE DE EUGENE #7 / .58ppd.
Jughead, sex fantasies on a plane and book reviews.
Noah Vail / Suite 223 / 6800 SW 40 St. / Miami, FL 33155

EMPATHY #1 / $3.00ppd.
Poetry and art.
Mike Squirrel / PO Box 4513 / East Lansing, MI 48826

G.G. ALLIN VIOLENCE NOW! #2 / $5.00ppd.
The creame of the G.G. zines. But it's five smackers.
Shrinkwrap Propaganda / PO Box 11831 / Pittsburgh, PA 15228-0831

NOISY CONCEPT #16 / $.50ppd.
Hippy punk zine that's got some cool stuff.
Mike Thain / 621 Bassett Rd. / Bay Village, OH 44140

QUAKER ZINE #3 / free with postage.
Dumb cartoons and a diary entry.
105 Hickory Drive / Quakertown, PA 18951

SCAVENGER ZINE #4 / $3.00ppd.
Record reviews and band interviews with Possessed, Savior, Son of Dog and more.
Scavenger Fanzine / 2904 R St. / Vancouver, WA 98663

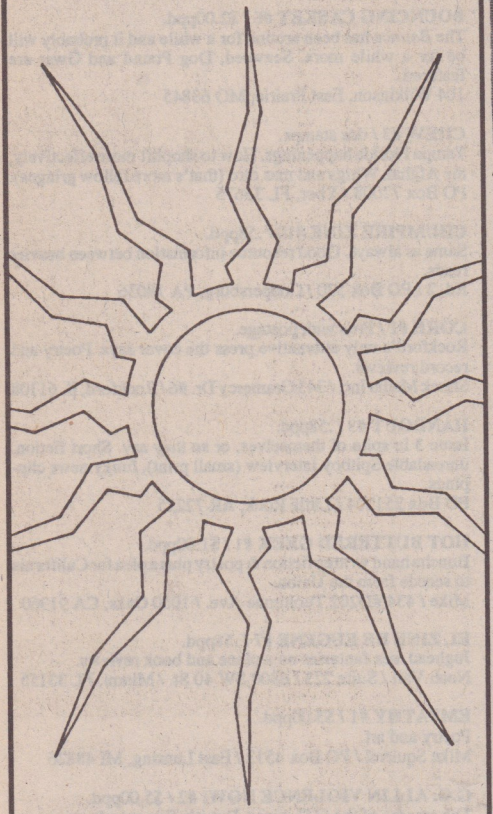
SLOW DEAF CHILD #1 / .29ppd.
Musings by a garbage collector and other stuff including music reviews.
Sal Manilla / 810 Pine Cone Lane / Colonial Heights, VA 23834

SLOW DEAF CHILD #2 / .29ppd.
Holy Rollers interview. Punk board game idea.
Sal / 810 Pine Cone Lane / Colonial Heights, VA 23834

THE TEETOTALERS MONTHLY #2 / .39ppd.
Anti factory farm piece and an interview with Bloodline (ever notice how many straight bands have the word "blood" in them).
Tim / 310 Loch Lomand / Longwood, FL 32750

UNCLEAN #4 / $1.00 ppd.
Very punk. Bad drawings of bands, naked pictures of people someone found in a dumpster. MDC, Green Day, the Dickies & Gwar.
2018 Shattuck Ave. / Suite #161 / Berkeley, CA 94704

GLOMMING GEEK



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30 New York, NY
31 New York, NY
September
4 TBA, Holland
5 TBA, Holland
6 Düsseldorf, Germany
7 TBA, Germany
8 Waiblingen, Germany
9 Munich, Germany
10 TBA, Switzerland
11 TBA, Switzerland
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4 Yper, Belgium
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6 Flensburg, Germany
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9 Oslo, Norway
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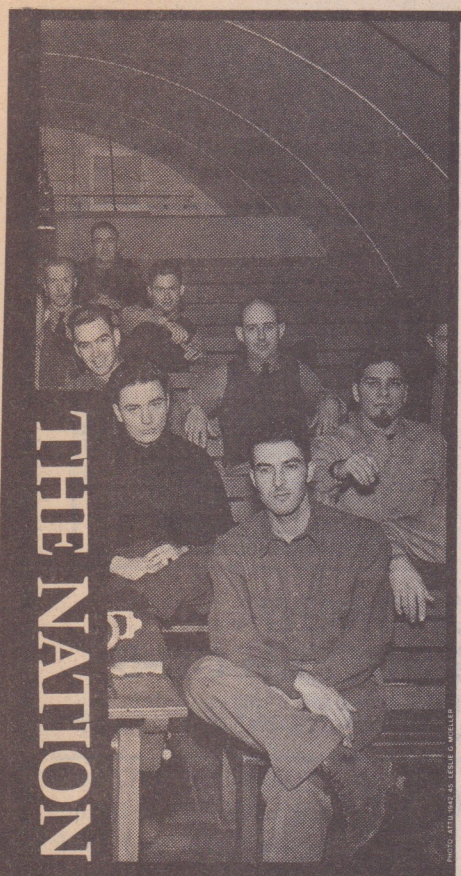

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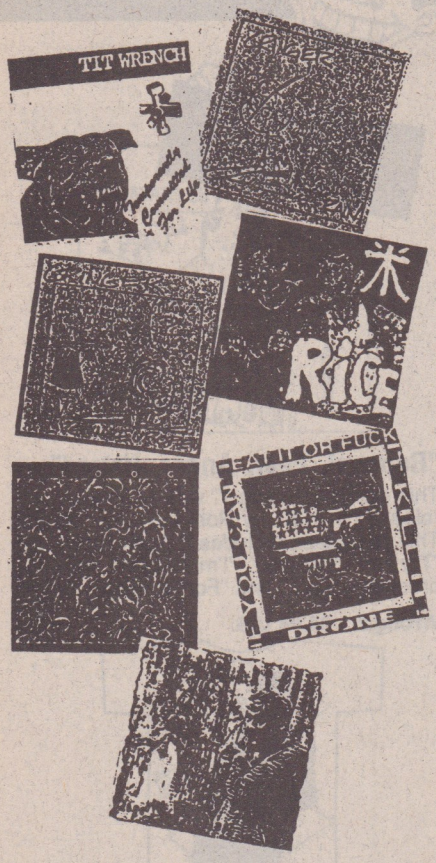

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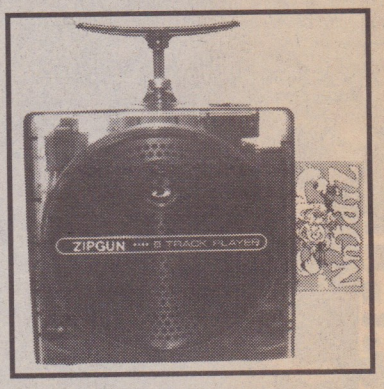

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SHREDDER RECORDS

Former CIA/FBI head to oversee Teamsters

from article by Veronica Coles

Federal Judge David N. Edelstein defied the Teamsters union and a mandated consent decree on Aug. 6 by appointing the former head of both the CIA and FBI, William Webster, to a post on a three-member Independent Review Board (IRB) overseeing the union's affairs.

The Webster appointment comes on the heels of the election of Ron Carey as president by the full union membership.

The IRB was purportedly established to oversee the "democratization" of the Teamsters and aid in the transition to a "clean" union.

The appointment of Webster violates the terms of "mutuality," under which that seat on the board was supposed to be filled by a mutually agreed upon person. When the Teamsters objected to Webster, Judge Edelstein declared an "impasse," overruled the union and imposed the government's choice.

The other two members of the board are Edward Burke, appointed by the Teamsters, and former Federal Judge Frederick Lacey, appointed by the Justice Department.

The government has also angered union members by arbitrarily changing the terms of the consent decree under which the IRB was set up. It promised to scale back participation following a democratic election, but has not. Under the new rules, an IRB member can intervene in the union's budgetary process and go to any union meeting.

William Webster sits on the board of Anheuser-Busch. The Teamsters have contracts with Busch. This means that Webster will have the legal right to sit in on union strategy meetings dealing with a company in which he has an interest.

"You now have a former FBI/CIA director in a position to determine who is in the union and who will go," says Chris Silvera, Secretary Treasurer of Local 808 in New York City. "They say it's to root out corruption, but Webster will decide who is corrupt,..." Over the last two years, government intervention has cost the union $37 million in fees. Frederick Lacey gets $350 an hour for his "services." Now William Webster will come to the trough. And there are others. One of Webster's law partners has been appointed trustee over Teamster Locals 295 and 851 in air freight, at a charge to the union of $400 an hour.

"What is the point of Carey cutting the union president's salary by $50,000?" said Silvera.

The Teamsters is the largest AFL-CIO union in the country, with 1.5 million workers. Twenty-five percent of the union members nationwide are African American, and 25 percent are women.

Teamsters who have been struggling for years to bring an honest, committed and militant leadership to the fore see this move as a body blow to the union.

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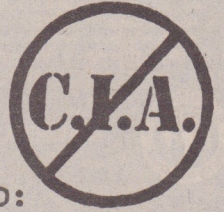

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BANDS: IF YOU'RE INTERESTED TO BE ON THE VOL. 2 OF THAT COMP. LP, SEND TAPES + LYRICS !!!

ABNORMAL

THE LEAVING TRAINS

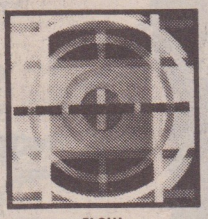
THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, THE LUMP IN MY FOREHEAD, because they're definitely not "PC." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

ALSO AVAILABLE:
LOSER ILLUSION, PT. 0 (MINI LP/MINI CA/CD EP) SST 284;
SLEEPING UNDERWATER SURVIVORS (LP/CA/CD) SST 271;
TRANSPORTATIONAL D. VICES (LP/CA/CD) SST 221;
FUCK (LP/CA/CD) SST 114;
KILL TUNES (LP/CA/CD) SST 071

PELL MELL



FLOW

The new and much awaited album, FLOW, forwards the confusion that emerges every time one hears the music of PELL MELL. Here is a record that could be released ten years from now or 30 years ago and you still couldn't slot it into any category. PELL MELL's twin guitars and rhythm section concoct angular lines and hooks while keys and samples confound and complement the mix simultaneously. SST 278 (LP/CA/CD)

ALSO AVAILABLE:
THE BUMPER CROP SST 158 (LP/CA/CD)
RHYMING GUITARS SST 241 (LP/CA)

Mail Order Info.

LP or CA $7.50; CD $12.00; MINI LP or MINI CA $7.00; CD EP $11.00. Make check or money order payable in U.S. funds to: SST Records, P.O. Box 1, Lawndale, CA 90260. Visa, MasterCard and C.O.D. can order by calling (310) 430-2183. All orders shipped to California must include 8.25% sales tax. Write for a free catalog.

SST US: P.O. BOX 1, LAWNDALE, CA 90260
SST UK: P.O. BOX 2AE, LONDON, U.K. W1A 2AE.

CRUEL FREDERICK

WE ARE THE MUSIC WE PLAY

WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its cruelest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:
THE BIRTH OF THE CRUEL SST 127 (LP/CA/CD)

SST

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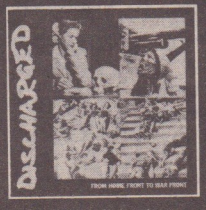
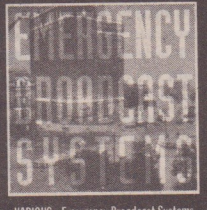
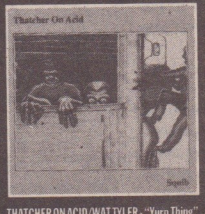
ALLIED RECORDINGS & BOTTOMLINE PRESS



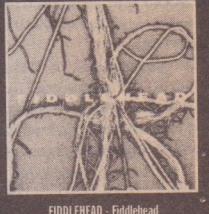
VARIOUS - Discharged
ALLIED No. 7 7 INCH / CD Single
Nausea, Final Conflict, Neurosis, 411 and Extreme Noise Terror do Discharge!



VARIOUS - Emergency Broadcast Systems
ALLIED No. 15 7 INCH
Volume One features Askance, Shadowman, Sleeper and Spoke. First in a series.



THATCHER ON ACID/WATTYLER - "Yurp Thing"
ALLIED No. 16 Album / CD
Split domestic release from 2 great bands. Catchy punk rock pop. Bonus album on CD.



FIDDLEHEAD - Fiddlehead
ALLIED No. 17 7 INCH
Heavy Chicago-esque musical assault. Great production, great band, buy it!

ALMOST READY DEPT.: Brand new studio single from Canada's PHLEG CAMP. A slight musical twist on previous releases, yet remaining as creative and as interesting as ever. Due out in October. Also coming in October SCHWARZENEGGER - The Single. Fronted by Steve Ignorant (formerly of CRASS) and musically supported by members of THATCHER ON ACID, their debut 7 inch release. IN THE WORKS (FOUNDRY STAGE): STRAWMAN are heading into the studio this month to begin recording their debut album and October will see BUZZOV•EN touring their way out here to record their debut album. A little further away is a split 7 inch featuring J CHURCH and JONESTOWN, a 10" from Europe's POLITICAL ASYLUM and Volume Two of the 'Emergency Broadcast Systems' 7 inch series. Finally, BOTTOMLINE PRESS will resume publication of 'PUNCHLINE' magazine. Issue No. 13 will address the '92 election. Naturally, this grand scheme depends on my financial situation, so watch for details.

IGNORE COMPETITION. MAINTAIN INDEPENDENCE.

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ALLIED RECORDINGS North American postage paid prices: 7 Inch / CD Single / Album / CD - United States: $3.00 / $4.00 / $6.00 / $7.00 Canada (Air): $3.50 / $4.50 / $7.50 / $8.00
North American orders send cash, or make checks, etc. (made payable in U.S. dollars only) out to JOHN YATES. Please send a stamp for (slightly outdated at this point, sorry!) mailorder catalog.
ALLIED RECORDINGS European postage paid prices from European address: 7 Inch / CD Single / Album / CD - £2.00 / £3.00 / £5.00 / £5.00
European orders send cash, or make cheques, etc. (made payable in £ sterling only) out to J. ELLIOTT. All European orders should go directly to the European address.

ALLIED RECORDINGS - U.S. Postal Office Box 460683, San Francisco, California 94146 United States of America.
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ALLIED RECORDINGS IS DISTRIBUTED WORLDWIDE (with the slight exception of ACTIVE in London) BY THE VERY NICE FOLKS AT MORDAM RECORDS - SO THERE.

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40 WORDS $2/ 60 WORDS $3 MAX–CASH ONLY!!!

VAMPIRE T-SHIRTS send SASE to Stone Angel, P.O. Box 66437, Portland, OR 97296 - 6437.

LOOKING FOR New Zealand punk/alternative or any other music? Write to us and we will try to find it for you. Lists are available so send us your address: Ima Hitt, PO Box 407, New Plymouth, New Zealand.

SELLING MY RECORD, tape and T-shirt collection. All kinds of music, from the 1960's, 70's and 80's. From fuck to punk. Please send your want list to: Bob Farrington, 7 Florence Drive, Clark, NJ 07066 (908) 388-1932.

ATTENTION: Willing to receive your European HC/punk stuff in a more originial way? I'll be more than pleased to send you records in trade for everything you can find concerning "Madonna" on vinyl or/and 5" CD-cheap, 2nd hand, whatever...especially searching Japanese & (South) American releases. Just don't pay ridiculous prices, I'm not that rich! Warehouse c/o Jeroen, PO Box 90, 8500 Kortrijk, Belgium, Europe.

IF YOU HAPPEN TO BE a hardcore deep ecologist committed to the American Indian Movement who's older, disabled yet self reliant, pintsize and not too hard on the eye, enjoy nature and usual intellectual pursuits, in other words, just like me but female of the species, drop me a line, will ya? I feel like the last man on earth! Jeff Ream, 190 Katie's Cove, Sanford, FL 32771.

FREE! 2 SONG 7" from Skidd Freeman. "...a wall of toxic noise..." *FF* #35, "...emotionally charged rock... Recommended." Gajoob #7, "...great Iggy meets Lou vocals...my favorite release of the month" MRR #110. 100 promo copies left. Send two 29¢ stamps and get yours free while supplies last. Skidd Freeman, POB 4281, East Lansing, MI 48826.

APPROX 500 7"s, 10"s, 12"s & test pressings. Mostly early 80's U.S. including XClaim, multiple early Dischord pressings, T&G, CFA, NA, SSD "Kids" & "Get it," SOA (green v.), etc. Also, early Revelation, First Strike & many others. Send for complete list (stamp appreciated) to: Casey Jones, 1046 Valencia Apt. B, Costa Mesa, CA 92626. USA

WANTED: W/M teen to 22, open-minded straight or bi-sexual for safe-play + friend. (Discreet) Like buffed dudes, wrestlers, football players, students, metal drummers, skateboarders, bodybuilders, thrashers. Note to: Mike, Box 1382, 41 Sutter St, SF, CA 94102 or leave phone no at (415)469-2033. Later.

SAVAGE REPUBLIC WANTED: live tapes/ bootlegs/ test pressings/ cassettes/ cd's/ lp's/ ep's/videos/songs on compilations/other bands covering their songs. Send lists to: Surfdust Records, c/o RC Johnston, 15618 Victoria Avenue, White Rock, British Columbia, Canada, V4B-1J1. Ph: 1-604-538-7203.

NIRVANA Aust. tour 12" MLP. Unreleased tracks. Also 7"s by Descendents, G.G. & The Scumfucs, 8 Eyed Spy, and all the Sub Pop, Am Rep crowd. Send U.S. $1 cash (refundable) for list. Russell, 14 George St., Redcliffe, Qld. 4020. Australia.

PC FUCKERS- Wipe away your un-PC past be selling me your old t-shirts, music and other shit be All, Big Drill Car, Descendents, Chemical People, Uniform Choice, G.G., and the Dwarves. Nothing rare, just the shit collecting dust in your closet. Jon, 532 LaGuardia Place #464, NY, NY 10012.

SUPERCHARGE YOUR MIND! Legal (if You're legal), powerful, affordable (Yeah, right). Details by mail. Pledge your allegiance to the: Altered States of America, PO Box 38114-223, Houston, TX 77238. Experience the Revolution!

HELLO JAPAN! I'll be coming to Tokyo in October and I need advice about cheap places to stay, record shops, venues, etc. If you can help, please write! Charlie Chainsaw, Wrench Records, BCM Box 4049, London WC1N 3XX, England.

IT'S WEIRD, IT'S WILD, IT'S Psychotick T-shirts! 4R booklet chock full of Disease, Violence, Sex and general weirdness of every sort, humor/satire and so on. Send a stamp 4R 86 image booklet to Psychotick, POB 18205, Seattle, WA 98118-0205. Again, thanxs to everyone that bought our stuff and u MRR readers who responded.

HEY! Looking for old Boston hardcore? Send wants or write for list. Also lotsa SubPop, AmRep, old HC, etc. SASE to: Renzoni, PO Box 15, Boston, MA 02133 USA.

GET SLAYER OFF OUR COVER! Jam Rag publishes 15,000 copies twice a month to three states and Windsor. I am looking for interesting bands to feature and review. Send recordings and info to: Tom Tearaway, POB 1285, Royal Oak, MI 48068.

CHECK OUT THE "Sordid Scrapbook & Prurient Guide to Po(o)p Culture" which even the authorities couldn't suppress, and find out why this magazine called *Crawl or Die!* a gotta-get! 64 pages only $2 from Box 8531, Salem, MA 01971-8531.

INDEPENDENT DISTRIBUTORS LIST. We want to hear from all distros wanting to appear in the new list, to make sure it's up to date. Send a postcard with name, address and details of what you distribute to Julia, 20 Landseer Street, Belfast, Northern Ireland BT9 5AL.

HEY PUNK! Have Buzzcocks, Adverts, Anti-Pasti, UK Decay, Dead Kennedys, Kraut, Gang Green, Crippled Youth, SubPop New Rose Pile of Hits box sets; also Misfits, Minor Threat, FU's, Nirvana boots. Send stamp for BIG list to Chris, Box 73, Yale Station, New Haven, CT 06520.

17 YEAR OLD FEMALE looking for people to write to. Not a punk nor a skin. Into ska. Bosstones, Operation Ivy, The Specials, Let's Go Bowling, and so on. Also into Primus, The Urge, Donut Surfers, Alice Beastie, Butthole Boys, the list goes on. Into moshing and skanking, and learning how to play the guitar. Hey, I'm easy to please, so write me. Elie, 3246 NE Parvin Rd., Kansas City, MO 64116.

(SALE/TRADE) Misfits "Evil Is as Evil Does" boot CD ($40), Dead Kennedys "Fresh Fruit" LP original with faces ($25), Misfits "If You Don't Know This Song..." boot LP red vinyl ($25), Bad Religion "All Our Yesterdays" boot LP ($25), Dwarves "Blood Guts and Pussy" LP red vinyl ($25). SASE for large list. Paul Hostein, 1515 Sashabaw, Ortonville, MI 48462.

WANTED: THE EAT-Communist Radio 7", City-X 7", Dieter Meir--Jim For Tango 7", Ejectors-Hydrohead 7", Fresh Color-The Source 7", X- The New World 7", Accident-Kill the Beegees 7" (no trees), Dirt Shit 7", Betong Hysteria 7", Kjoti-Nei Nei Nei 7" and more... Have lots of rarities for trade! Write to: Edwin Feenstra, Jan Van Galenstratt 164, 1056 CJ Amsterdam, Holland.

POSITIVE AGGRESSION - Aggressive Youth 7" available. MRR called it "punk as it gets." 3 songs of positive hardcore. Green vinyl, 200 made. DIY. $3 in US, $4 foreign. Cash only. Splattercore records, 8680 the Fifth Green, Atlanta, Georgia, 30350.

ARTIST NEEDED to illustrate book. I've written 300+ page book (semi SciFi, in final editorial stage) and plan to self-publish it by Spring '93. I need an illustrator. Must have powerful graphic style. Send me samples, plus SASE for return of your materials. If I like art, I'll send you more details, plus copy of my book. This is a "break even" effort, no pay, but I pay for printing. Interested? George Impulse, PO Box 3684, Oakland, CA 94609-0684.

FREE YOURSELF - CD - Compilation out now! Featuring 19 bands from Germany and the US: Upright Citizens, Resist, Boxhamsters, Richies, Necracedia, Apostates, Detonators, Lag Wagon, Social Outcast, Subway Arts... 60 minutes of music for 20 DM/12 US $ (surface) or 24 DM/15 US $ (airmail), cash (registered letter - your risk!) or I.M.O. Contact: Joachim Hiller, J.-Boismard-Weg 5, 43 Essen 14, Germany or Sean Whelan, PO Box 71275, Pittsburgh, PA 15213. Trade offers welcome!

NOBODY INTERESTED? Ox fanzine #12 out now! Interviews with A.O.F., Nursery Crimes, Nation of Ulysses, Boxhamsters plus hundreds of record reviews, vegetarian recipes, news & lots of other shit. 36 pages in newspaper size plus a free 7" compilation featuring Lag Wagon, Subway Arts, Boxhamsters & Bone Club. Send $6 (airmail) to Ox c/o Joachim Hiller, J.-Boismard-Weg 5, 43 Essen 14, Germany. Bands/ fanzines: Your record/zine gets mine!

LIST OF RECORDS, CD's, 'zines for sale or trade. Includes Fugazi, Misfits, Necros, Pogues, Crime, Nirvana, Sub Pop, Am Rep, Feedtime, Stooges, Sonic Youth, Avengers, Celibate Rifles, Big Chief, Captain Beefheart, etc. Andre D. PO Box 12, Chicago, IL 60690.

REBEL REBEL SEEK PEOPLE for their terrorist network. We are similar to J. Addiction, Sputnik, Plasmatics and Pistols. Merchanise available. Send SASE to Rebel Rebel, 7510 Sunset Blvd. #174, Hollywood, CA 90046.

19 YR OLD NY punk on a pilgrimage needs to hear from other punks/goths. Scenery does not provide for a scene and son't I fuckin' know it. Send me letters, hate mail, pictures and tell me something new. (postage is still .29¢) Will also possibly be going to Japan if I can scrounge up the money and would like to hear from anyone out there. Thomas from Germany, I'm sorry it takes so long. Kim from Elsinore write me! Jeff Steiner, Box 310, Maho Bay Camps, St. John, US Virgin Islands, 00830.

WANTED: RARE OR 1ST PRESSING by All and Big Drill Car. Also Quicksand ep on white vinyl and any new straight edge type stuff. Trade possible. Call or write: Peter, 2621 Cherrytree Lane, Richmond, VA 23235, or (804)272-8988.

BRIAN BAKER IS GOD! I am looking for "All Ages Show" on colored vinyl. Also any pictures, bootlegs, interviews, t-shirts, etc of Dag Nasty. Please write to Ken Hagel, 210 N. Garden, Bellingham, WA 98225.

COLLECTOR SCUMFEST! All oop- Halo "Winged", Big Chief "Blowout Kit", Rollins "I Know You". Lots more Subpop, Amrep, Husker, Treepeople. Send SASE for list. Thomas Yates, 1335 W. Campbell Ave #16, Campbell, CA 95008. Trades Welcome!

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!!

RECORDS! HC, PUNK, Sub-Pop, etc. Big Black, Ramones, Cramps, Dickies, Poison Idea, Septic Death, Avengers, Bad Brains, Iggy, Pussy Galore, AOD, Sidebyside, Warzone, Judge, JFA, Dead Boys, Dwarves, Sister Ray, Coffin Break, Necros, Rhythm Pigs, MDC, Mudhoney, Soundgarden, Dino Jr. Much more! Many rare and out of print! Send SASE for complete list! Lisa, POBox 20303, Tallahassee, FL 32316-0303.

TRADERS WANTED: I've got 12"s to trade by the FU's, Really Red, Nihilistics, Adicts, 101ers, Black Market Baby, Dead Boys, YOT and others to trade for British/American punk and hardcore and AmRep stuff. Your list gets mine. Mike, 215 West 3rd, Bloomsburg, PA 17815.

FEMALE MOHICAN 20 years old into: the Germs, Crass, Fear, Vice Squad, Subhumans, Alien Sex Fiend, Undead, Peter and the Test Tube Babies, Filth, Iggy and Stooges, False Prophets, GBH, Instigators, DK's, Blatz, Rudimentary Peni, Sham 69, Black Flag, Exploited, Nausea, Slaughter and the Dogs, bodypiercing, and filth punks. Like? Then write. Also anyone knowing of Bob Stubbs whereabouts please also write: Regina, PO Box 1797, Elfers, FL 34680.

TRADE: 12"S ; INFEST, Reagan Youth, Mob 47. 7"s: Chaos UK, Disorder, Discharge, AOD/Bedlam, Together, Confuse, CCM, Negozine, Asocial. All first press. Want: Mob, YOT, Casbah, Die Kreuzen, Crucifix, SSD, Raw Power. I can buy too. Please send want/trade list to: Arnaud Daudin, 206 Bd de l'Europe, 93370 Montfermeil, France.

WANTED: CRO-MAGS "Live LP". Will pay a good price for this one. Have Cro-Mags 10" bootleg to trade (never played). Write: Anthony Paitre, 31 rue Larminat, 94370 Sucy en Brie, France. All letters answered.

ANYONE HAVE ANY personal experience with squatting, working in co-ops, or living homeless as a choice (nomadism)? I am very interested in these topics and would like some practial tips on how they are done from people who really know thru experience. End all stories, letters and info to Alex Hoffman, 23452 Justice St., West Hill, CA 91304.

GG ALLIN: Magazines-Eyes, Hated, Defecation, Murder, Scrapbook, Violence Now! 1&2. Cassettes-Jabbers, Scumfucs, Sluts, Swankfucs, Disappointments, Murder Junkies, etc. Studio, live, demo's, interviews, etc., send SASE for complete catalog. Shrinkwrap Propaganda, POBox 11831, Pittsburgh, PA 15228-0831.

RECORDS FOR SALE. Mostly hardcore/punk singles, LP's. Septic Death, Misfits, SubPop etc. Send want list. SASE to B. Angell, POBox 4816, Seattle, WA 98104-0816.

ATTN BANDS! Put your music on CD, cassette or record. A complete list of 40 manufactures respected in the industry. This list includes the name of companys, address and phone numbers. Just do it! Send $10.00 to Peter O., POBox 736 Orlando, FL 32822.

AUCTION #10 - 12"s and LPs. Social D "1945" (13th Floor Records), Minor Threat "Out of Step" (first press), SNFU "If You Swear, You'll Catch No Fish" (Better Youth Records - marbled red vinyl), Asexuals "Be What You Want" (First Strike Records #1) & Contemporary World (Psyche Industry #7), "Blood on the ROQ" comp: Social D, Black Flag, Ch. 3 etc. (Quiet Records) plus lots more. Place bids and send for list to: Tammy, 8950 SW 106 St., Miami, FL 33176.

MISFITS - "Walk Among Use" - $125.00. "Beware The Misfits" 12" - $175.00. "Earth A.D." - $20.00. 7" - "3 Hits From Hell" - $100.00. Others - "Flex Your Head" - $40.00. Exploited - "On Stage" (Clear) - $25.00. Kraut (Unemployed) 7" - $35.00. All original. Call (919)758-1770.

SATAN SMASHING HEADS, ripping limbs, and gutting our bodies. Killing, mayhem, death. Satan is strongest in the minds of the wretched evil zombie school children. Tape #4 and pamphlet only $4, send money: CNF, Box 9152, Va. Beach, VA, 23450.

MISFITS & early Dischord wanted. Please send lists of catalogs to, Patrick Z., RR#5 Box 116B, Jacksonville, IL 62650 or call (217)245-5717.

MISFITS - "3 Hits From Hell/Halloween/Legacy" red vinyl. "Unholy Passion" red vinyl: only $75 each, ppd. MIT - "Out of Step", 1st press sealed Verbal Assault "Learn": only $50 each. Write to: RR#5 Box 116B, Jacksonville, IL 62650.

ATTRACTIVE, electric blue-eyed bisexual womyn of 17 who is a vegetarian punk vampire seeks mortal and immortal beings of any gender with which to correspond, meet, fall in love, have a tea party, share fantasies, whatever. Enter my uninhibited gothic kingdom of fearlessness, mysticism, fantasy, love, art, music and unimaginable ecstasy. Jessica Porath, 9465 River Road, Suring, WI 54174.

I WANT YOUR SKULLS! But a simple stamp will be enough to have my catalog of ALL Misfits hand-delivered to your door by a uniformed public-servant. Write: Patrick, RR#5 Box 116B, Jacksonville, IL 62650.

I'VE CRASHED MY CAR: So I'm obliged to sell this stuff I bought to trade; 15 Judge "Vivo En WNYU" $10 ppd. everywhere, 20 Uniform Choice Live LP $15 ppd. No trades, sorry. Only cash well hidden to: Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

HELP! Assuck "State To State" 7", Disrupt "Smash Divisions" 7", Man is the Bastard "Abundance of Guns" 7". Buy 15 for $35 everywhere. Thanx. Trades welcome, Paolo Petralia, V. Beethoven 63, 00144, Rome, Italy.

DEAD BOYS WANTED: Vinyl or taped copies of "All the Way Down," and Cheetah/Jeff Dahl "Still Wanna Die. . ." 7"; Also want copy of Thunders Bio, 'In Cold Blood.' Any info on solo items, shirts, bootlegs, etc. . . appreciated. Also looking for shit by Ne Luumaet, and Pelle Milljoona Oy. Similar correspondence welcome. Arthur, 47 Marlboro St., Malden, MA 02148.

RECORDS FOR SALE: Pavement - Slam Tracks 7", Big Black - Lungs 12", Busted At 02 Comp. Negative Land U2 cassette, Jesus Lizard, Goat pic Disk, Weirdos - Neutron Bomb 7", Lots of Sub Pop, 7 Seconds, Crucial Youth, Killdozer, Spacemen 3, Damned, Sham 69, Bauhaus, Cheap Euro CDs. by Sound Garden, Buzzcocks, Angry Samoans, Pooh Sticks, Boyo Rice, Inurse w/wound, Current 93, Death in June, X Ray Spex, Chrome, Half Japanese, Coil, Shonen Knife, Stooges, My Bloody Valentine - lots more. Send S.A.S.E. to Requerdos A Todos, P.O. Box 162113, Sac., CA 95816.

SMOKERS TOO HAVE RIGHTS! Smokers Are People Too! Be the cause: We aren't going to take it anymore. For more information about People Against People Whom Are Against People Who Smoke's, write to: Smokers Rights, Box 73897, Washington D.C., 20056-3897.

FOR SALE RESOLUTION 10" ($9.00 ppd). Chemical People "X-Feminist" Ep ($8), Tad "Jinx" (Yellow-$10), Lonely Moans (Sub pop 7"-$13), Hole "Dicknail" ($11). John, P.O. Box 060623, S.I.N.Y. 10306 (718) 727-2548

SLEEPER 10 SONG LP out now. $6.00 ppd also available: Sleeper debut 7" reissued on gold wax. Press of 500. $3.00 ppd. Write to: Tragic Life Records, P.O. Box 060623, Staten Island, N.Y. 10306 USA Available in Europe through X-Mist.

LOOKING FOR ANY CONFLICT stuff. Videos (VHS), rare records, bootlegs, t-shirts, flyers, buttons, tapes, interviews, pictures,... etc. Just about anything. Also looking for Icons of Filth 7"s and any Dirt vinyl. Write to: Chauncey Murdock, 7059 Idyllwild Ln., Riverside, CA 92503, USA

FOUNDATION 7" 24 tracks of straight-edge hardcore from Rochester, N.Y. Fasthold Records. 1st pressing. Out early August. Order now, limited colored vinyl. $3.00 USA $5.00 world. Payable to: Joseph Augello, 161 Mt. Vernon Rd., Buffalo, N.Y. 14226. Thanks.

WANTED: Any articles, pictures, etc. of Boyd Rice/Non. Does anyone have any Mark Pauline videos they could dub for me? I will send tape and return postage. Also looking for Another State Of Mind/Social Distortion/Youth Brigade documentary. I also want pan-pals. Robert, 13058 Maple Park, San Antonio, TX 78249

YUPPIECORE DILEMMA: I am an aging (nearly 25 y.o.) MRR subscriber with a wife, two cute fluffy dogs, backyard, C.D. player and a job on Madison Avenue. The question is: Is it still possible for me to be a punk? Anyone with insights on this question or anyone in a similar dilemma write: Wayne, Lear's Magazine, 655 Madison Ave, NYC 10021.

SALE/TRADE: Riot City, No Future, Crass plus more. Anarchi-Oi, we got the lot at fair prices. For list please send IRC/$1 to: Yokel Records, 53 Louise Rd, Dorchester, Dorset DT12LU, UK. Also open for STR8XXX trades.

GG ALLIN FOLLOWERS! Want a photo of Geeg in Jackson State Prison? What a lovely addition to your GG summer '92 prison stay scrapbook! A real color Polaroid taken behind the wall by a prison guard! No nudies this time! Send an underpaid prison guard $4 cash or MO to: Skeeter Rider, 3212 Birchwood, Wyoming, MI 49548.

WANTED: OUT OF AREA BANDS for interview in NJ zine. Send demo or release and maybe some info on band. Possibility of record distribution in NJ area. Will place ad in zine free of charge in return for merchandise from ad or placement of my ad in your zine. James Reed, 7 Nassau Rd., Mt. Holly, NJ 08060.

SALE! Uniform Choice "Screaming" LP (Wishing Well), X-Ray Spex "Germfree" (no cover), "Something to Believe In" comp, L7 (Epitaph original), Hogans Heroes "Built to Last" (original), Bad Religion "Unknown," Salvation Army LP, Naked Raygun "Treason" 12", Nirvana "Teen Spirit" Promo 12", Flipside "City Power" comp, FU's "Nation" (boot), Damned "Idiot Box" 7". SASE: PO Box 865, Agoura, CA 91376.

HEY GIRLZ! Want a free copy of Wheelchair Motherfuckers' 7" EP? Send a pair of your "used" panties and a photo if possible, for your free 7" of hardcore/punk/craziness to: Wheelchair M.F.'s, 3212 Birchwood, Wyoming, MI 49548.

CLASSIFIEDS

(40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!)

GIG POSTERS, 11 x 17 and larger, for sale/trade. Collection numbers about 100 posters: Fugazi, Pain Teens, Antiseen, Sin City Disciples, Big Boys and Huns, playing at venues such as Raul's, Armadillo, Cannibal Club, Club Foot, Axiom, Cavity Club, Vatican and Liberty Lunch. These are NOT typical punk flyers. Call or write: Pat, Box 49136, Austin, TX 78765. (512) 445-6423.

AUCTION #9 - 7"s. Agent Orange "Bloodstains" (first 7"), Circle Jerks "Golden Shower of Hits" (promo), Gang Green "Sold Out" (green vinyl - only 100 made), Dead Kennedys "California Über Alles" (Optional Records), Dils "I Hate The Rich" (What Records). Also some rare Killing Joke items. Place bids and send for list to: Tammy, 8950 SW 106 St., Miami, FL 33176.

FOR SALE: Judge "New York Crew" (Schism), Chain of Strength "True till Death" (Green). Bids to: Chris, 28 Storey's Way, Cambridge, CB3 ODT, England. Revelation Europe—where's my shirts? Looking for Steadfast shirts also. Thanks.

FUCK WWOR. Howard Stern may be gone, but remember him by ordering issue #2 of *The Lonely Dulcimer*. Also included in addition to Howard is an interview with Quixotic Swordfish, stories about Elvis, suicide and much more. Send $1 to: The Lonely Dulcimer, c/o Brent NcNeelet, RR #3 Box 161, Princeton, IN 47670.

JOIN THE FORCES AND SEND $1 for our gigantic mail order catalog to: Dolores Records, Drottninggatan 52, 411 07 Göteborg, Sweden. Thousands of titles in all formats. Over 10,000 steady buyers can't be wrong. Fax 4631-152340.

HARDCORE PUNK BAND seeks bassist and guitarist. Influences: Bad Religion, Germs, Void, Minor Threat, Black Flag, Government Issue, Dag Nasty, Husker Du, Rorschach, Born Against, early '80s hardcore (NY, CA, DC, Boston, etc.). Call Vinny (718) 848-7398. Nassau, L.I., NY rehearsals.

TRADE! I have: Confuse 7"s, Swankeys "Life Style" LP (clear), Gas 1st flexi, Rise From The Dead 1st flexi, Boredoms, Gudon, Laughin' Nose, Sekiri, 5678's & comp&rare&more... over 150 items. Want: Dag Nasty "Trouble Is" promo black vinyl 12", Murphy's Law "Sit Home" promo 12", Neg. Approach 7", Rest in Piece 7", etc. Send your have/want list: Takashige Okada, 2-120, Shimizu, Shikamaku, Himejishi, Hyogoken, 672, Japan.

CRIMINAL VAMPIRAS! 19-year-old male crimvamp looking for crimvamps in the female form to share violent thoughts with. Send poems, art, anything interesting to: Roberto H., PO Box 24936, Tempe, AZ 85285-4936.

FUCK ME! NO, FUCK YOU! Zine out now issue #1 25¢ plus 1 stamp. A zine dedicated to personal injury, property damage, and wrongful death. Free classifieds, big pressings, and Freud. This issue focuses on cars and their owners. Come on, it's only a fucking quarter, and definitely more fun than a gumball! PO Box 4085, San Diego, CA 92164-4085.

FREE RADIO AIRPLAY: You send it, we'll play it. Playlist verified. Punk, KASR 680 AM, Stauffer Hall, ASU, Tempe, AZ 85287-1305 Thanks for your support!

18 YEAR OLD MALE PUNK into Neurosis, Filth, Crass, The Exploited, Citizen Fish, Skinny Puppy, Einsaturtzende, body piercing etc. write Dave Alvord, 1410 N.W. Lancashire, Beaverton, OR 97006

"OF COURSE I am idle, but I am not idle by nature..." so it goes that I have lots of time to write. Into coffeehouses, reincarnation, Sonic Youth, Nerve Twins, Andy Warhol. Want to correspond with freaks everywhere but Milwaukee especially...And so said the lion to the lamb, Jessica, 7112 N. 38th Ct., Milwaukee, WI 53209.

PRISONER OF WAR. I'm doing a life sentence in a Nazi state—convicted for a bullshit crime, 22 years old, surviving in the belly of the beast. Seeking correspondence from punks world wide. It would be cool to hear from all who reads this. I'll answer all: Dave Stensrud #20707, Utah State Prison OQ3, P.O. Box 250, Draper, Utah, 84020.

SET SALE. Big Boys Dicks 12" $30, Necros iq 32 $40, Avengers we are 7" $40, Social Unrest Youth $50, Toxic Reasons War Hero, Ghost Town 7ers $50, FU's KillChrist $45, Teen Idles 7" $60, Avengers American 12" $50, Beastie Boys Poly 7" $50. Plus tons of old h.c., punk & Straight Edge. Greg (312-404-6735) 2113 W. Roscoe, Chicago, IL 60618.

THE RISE from California who is on the Built on Blood Comp. Please contact Martin and give me your new address. I want you to get your copies. If anyone wants a copy $8 US, $10 o.s to 2340 W. 24th St., Chicago, IL 60608. Cash only, address to Martin.

"I AM AN ARTIST and therefore a liar. believe everything i say. i'm telling the truth." I must find a kindred mind to ease my loneliness. I'm male, 22, into art and all expression. I want to find a woman to know, meet, exchange sexual fantasies. I'm big (230) so I hope you can relate to that. I command you to write me. Joe, 199 Fremont Battle Creek, MI 49017.

ANTI-RACIST sticker packs—Seven stickers, glossy plasticoated, full color w/graphics: two large (4x1.25") Fuck All That Racist Shit; two small (1x1.75") Racial Supremacists Degrade Our Scene; three small Unity-As One Stand Together. Specify Anti-Racist; Skateboard, SxEx packs also available. Send $2 cash and a SASE to: Jack, EC Box 340, 3 Ames St., Cambridge, MA 02139.

BORED UNSATISFIED FEMALE-I'm starting at a dark path, my options are unlimited, hoping for a bright entrance. I want it all. I write everyone back, promise. 2418 Grove Ridge Dr., Palm Harbor, FL 34683. Emme.

CALLING ALL PUNK ROCKERS! I need to sell my record collection but fast. I have loads of early Subpop, Amrep, and hardcore stuff. Tad's first 7", Sonic Youth/Mudhoney split 7", Pussy Galore/Tad split 7", Subpop 100 and 200, etc. Call (703)953-0771 or write Alice, POBox 779, Blacksburg, VA 24060 for auction list.

NOAM, NOAM, COME back to my home and slip me your bone and write me a poem. Submissions to: New World Ogler- the only zine dedicated to poetry about Noam Chomsky. PO Box 159, San Anselmo, CA 94979.

STARTING A SKA ZINE. I need labels and bands to contribute ska and ska tinged tapes, demos and vinyl. Contribute and get a copy when it's done. Send to Skankersore, c/o Mowendel, 96 Woodhill Rd., Newtown, PA 18940.

THE SUBTERRANEAN is an underground open forum for your thoughts and opinions. New material always accepted (and you get a copy free). Send $1.50 to POB 57183, Lincoln, NE 68505 for sample issue or write for details.

FRESH NEW AND INJURED (permanent back) punk in the shitter. I am in Bumfucked nowhere. The only close radio station has Garth fucking Brooks on it's playlist. So help cheer my injured ass up. Letter (any kind) music, or used zines. All welcomed. Will reply. Mathis, POBox 183, Minnesota, MN 56269.

ATTENTION WEIRDO'S! Get off your ass and come see Bloody Mess and the Scabs with the Mentors, live at The Ice Pick in Muskegon, MI on October 17th and at Blondies in Detroit, MI on October 19th! New Bloody Mess record out in September! For more info call Bloody (309)673-3960.

SALE: MISFITS (about 50 items), Beaver 7" ($10), DOA 7"s, Chiefs, Controllers, Blitz 1st, Chaotic Discord, Buttocks 1st, Chronics, Chaos UK, Process of Elimination, N.A. 7', GISM "M.A.N." lp (rare), Plugz 1st lp, Ejected, Subhumans (Canada) 7"s, No Future. Tom, 6601 Pyle Rd, Bethesda, MD 20817.

FOR TRADE: NFAA LP; Judge No Apologies LP + Chung King 10"; Septic Death Gore Story LP; Sick Of It All Blood LP; Spermbirds Thanx LP: Jingo De Lunch Underdog Picture LP; Chain of Strength 1st + 2nd 7"; Side By Side 7"; NFAA 7"; Crippled Youth Join... boot 7"; Misfits Horror Hotel boot 7" + Static Age boot 7"; Necros Early Days boot 7"; Nocturnus Science of Horror boot 7"; Reflex From Pain Black And White flexi; Youth of Today Yesterday boot 7"; Last Rights boot 7"; Stalag 13 In Control boot 7"; Violent Children Split Scene 7"; Crucifix 1984 boot 7"; I'm searching for: Revelation Together 7"; Wide Awake EP (Schism 4); Rollins I Know You 7" (Sub Pop); Go! 1st 7"; Justice League 7"; Sheer Terror Live CBGBs boot 7"; YOT Live CBGBs boot 7". Udo Meixner, Gottfried-Sember-Weg 36, W-8580 Bayreuth, Germany.

SEND ME CATALOGS. Doing research/study project on mail/mailorder network. Need catalogs of all different kinds whether small, large, old, new, real, fake, etc. Send to: Catalogue Project, Thomas Birchett, P.O. Box 81, Farmville, VA 23909.

I'M LONELY 17 yr. old punk new to Vancouver, Can. from Houston, TX wants to meet Vancouver punx also write to me about squats in Toronto or Montreal. Pen pals would be nice from anywhere. All letters will be answered. Jake, 516 Kelly St., New West, BC V3L 3V2, Canada.

WANTED: "Open Minded" headbanger/metal dude, ages 18 to 20, W/M. In S.F. Bay Area for friend. My interests: thrash, Metallica, DRI, drums, skateboards, massage, videos, more. (Seeking non-homophobic type). Note or leave (pay) phone (?) for Steve at: (415)469-2033. POB 1382, 41 Sutter St., San Francisco, CA 94104.

I'M LOOKING FOR AN open minded teen, w/m, student or ? who's not anti-gay, maybe bi or curious straight, for friendship. (In SF Bay Area) Also someone to go to the EMBARC with to watch the skaters, play SuperNES with, watch Nickelodeon shows, go hiking at the beach. Leave me phone to call you back at. Call (415)469-2033 'n leaven me a phone to call you back at. Pay phone o.k. Check it out. Ricky, c/o POB 1382, 41 Sutter St., SF, CA 94104.

INTERNATIONAL HC RECORDS WANTED. I have 2000+ records form all over the world to trade. Mostly HC but also oi, '77, thrash, noisecore, s.e. Send your trade/want list or $1 for my list. Bids accepted. Horst Firmanty, Lortzingstr. 27, D-1000 Berlin 65, Germany.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

NEED BADLY!!! Any scams, homeade splatterpunk flicks, any Filth live/flyers etc. Will trade or whatever, just write: Matt, Box 571, Bayside, CA 95524. Thank ewe.

FAMOUS HARDCORE back issues Feature #3 Psycho #4 Negative Approach #5 Sons of Ishmael #6 Impulse Manslaughter. $1.00 each. Outside US/Canada add $2.00 airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063 Cash only.

LETS GET BUCK NAKED and... 19 year old female into Hyenas, Dwarves, Scratch Acid, Fugazi, Black Flag, tattoos, cigarettes, etc. Would like to hear from anyone who wants to share words and/or bodily fluids. All letters will be answered. Nicole's Shack O' Luv, 1340 N. Maplewood, Chicago, IL 60622!!

GOOD CLEAN FUN - Ace Backwords calls it "One of the funniest, most brilliant strips in the nation.". Mike Gunderloy of Factsheet Five calls it "The next Big Hit". Send $1 to Gene Mahoney, PO Box 843, Redwood City, CA 94064.

SELLING COLLECTION 7": Action Swingers "Bum" $20; Babes in Toyland "Dust" $65; Bastards "Who Cares" $20; Biohazard "Half Man" boot $10; Breakdown (yellow) $15; Fartz "World Stinkz" $20; Fugazi "Blackout" (white) $20; Halo of Flies "Richie's" (live) $20; Misfits (lots!); Nirvana "Love Buzz" $50; 7 Seconds "Skin" (blue) $10, "Committed" (blue) $10, "Blast" (red) $10; Snuff boot $15; Unholy Swill "War Pigs" $40; Urinals "Dead" $60; White Pride (white) $20. LPs: Bad Brains "Live" test pressing $40; Big Black "Racer X" $40; FU's "Kill" $40; Pussy Galore Jap. live $50; Ramones live '76 $15; Johnny Thunders Jap. EPs $40 each. All original, mint. No rip offs. Send cash or blank postal MO add postage to PO Box 313 Tuckahoe, NY 10707.

SAY YES TO BROWN rice! I'm a 17 year-old female. Want penpals to trade tapes and pics. Also submissions for my zine "Pickles and Olives" would be great. Erba Vertex, PO Box 2382, Janesville, WI 53547.

RESIST STILL HAS our LP "The Solution..." with lyric booklet and stickers for only $6 ppd (USA) or $8 (world). We also have the LP on CRO2 cassette (with 2 bonus songs!) for $5 ppd (USA) and $6 (world). Resist/ Disrupt split 7" and Resist/ Deprived split 7" both out now! Fuck "exclusive distribution"! Resist c/o Ward Young, 3206 S.E. Rex Street, Portland, OR 97202, USA.

RESIST WOULD LIKE to thank everyone who helped on our European tour: Adi/ Uli-Romp Productions, everyone in U.F.D., Martin, Klaus, Peter, Linka, Karl (W.O.W.), Pig, Beddis, Sean, Wedge, Mingo, Amsel, Hiatus, Mark Landers, Oliver, the 1 in 12, all the squats we played...thanks a million! See you next time. Love, Resist.

EUPHORIA #1 AVAILABLE now. One dollar and a stamp (or IRC if overseas). Send stuff for review or a SASE for ad rates c/o Jordana Robinson, Room 420, Atherton Hall, University Park, PA 16802.

SPY WOMAN rocks my world. Has anyone checked out Gibby's belly lately?

HERE IT IS!!! New Flower Horizon's long awaited debut ep. Four fucking songs for your listening and dancing enjoyment. Available now for the low low price of $4 Ppd. in US or through Community 3 in Europe. In US write to 1200 East Division #304, St. Cloud, MN 56304.

SKA / ROCKSTEADY / REGGAE / OI! tape trading. Interested? Send me your list and I'll reply with mine. Drop me a line. Andy the Suedehead, 85 White St., Springfield, MA 01108. What's up, Sean G. of Valrico, FL, Jason of Irving, CA, Lisa of Ontario, CA! Write me! Good luck to Mike Beltrandi & Goose who just went into the Army.

AUCTION: 320+ HC/punk/SE records, tapes, CDs & demos. Many rare: Judge "Chung King" LP (original), Sick Of It All EP, unfolded and numbered on red/Bold EP (orange, pink, black). All Revelation Records, Schism Records, YOT EPs, rare Youth Brigade, 7 Seconds, so much more. Send stamp to Mark Simonds, 84 Simsbury Manor Dr., Weatogue, CT 06089. Ends Sept. 30.

TRADE! JAPANESE HC & PUNK records. Want US, UK & Scandinavian HC, old & new stuff. Send me your lists. Masayuki Kokawa, daini-sakae SOU 101, 11-2 Kohenji Minami 3choume, Suginami-ku, Tokyo 166, Japan. Thanx—great live show Leatherface!

POLYBAGS FOR YOUR RECORDS—all prices ppd. 7" - 100/$5, 500/$18, 1000/$33. 12" - 50/$5, 200/$16, 500/$33. 10" - 10¢ each with order! 7" mailer envelopes 12¢ each ppd.—minimum order 100 please. Greg Yarde, POB 482, Paoli, PA 19301.

BLUES AND REGGAE, that's two trips I love to take. "The Procurator" by Mister Guy (vocals/guitar/harmonica). 50 min. chrome 60s bluesrock tape. $3 cash only, no checks or MO's. Third Eye Records, POB 385, Cheltenham, PA 19012.

SATANIC, PRO-DRUG, anti-religion, hyper-Vegan magazine. Hypereal #1 - out now! 24 pages of mind-fucking hyper-reality. A mere $1.29 ppd! Hypereal/ 16700 Kuykendahl #2304/ Houston, TX 77068. Act now and receive your lmtd. lavendar cover!!!

ASS-FUCKING in your general direction, courtesy of your friends at Still Angry/Straight Out...Issue #12—48 pgs all "In Praise of Hate." Short interview with 411, pictures, insight into the multi-faceted misery of existence. A hot iron being shoved up your fucking nose. Shemhamforash. $1.58 to 16700 Kuykendahl #2304/ Houston, TX 77068.

WHAT'S NEXT?!! #4 is coming! So we sure need contributions in art, stories, reviews, and just about anything else. #4 will have Bad Religion, Helmet, Ajax Records, Libido Boyz and mucho more. W.N.?!!, 301 Edgewood Grd. #22, Sarnia, Ontario, N7S 4X7, Canada. (free stickers)

DON'T BE A BASTARD, write to me. I'm into folklore, storytelling, Native culture, Viking mythology, poetry, movies, zines (mainly horror and fantasy) Warhol, de Sade, Christ, philosophy, photography, role-playing games, ancient Egypt, painting, sculpture and almost anything else that doesn't bore the shit out of me. So write to: Jason, 2374A Kingston Rd., Scarborough, Ontario M1N 1V2, Canada.

NOTHING BUT RECORD REVIEWS: Winter '92 out now! Send $3 for latest issue with John Trubee prank phonecall cassette and the Board-Ebert transcripts. Plus Compilations from hell and lots more. Checks MOs or cash to: Seidboard World Ent., PO Box 137, Prince Street Sta, NYC 10012

JP FOSTER of Charleston, SC. I need to hear from you. Please write w/phone #. Des Jr, PO Box 621, Lutz, FL 33549. Be in touch, bro.

TEN 7" RECORDS FOR $15! It's the Wheelchair Distro grab-bag!! You get 10 different titles from our extensive list of punk, HC experimental 7"s for $15 ppd (overseas $22). Take a chance and hear something different. Offer expires Dec 31, 1992. US cash to PO Box 2143, Stow, OH 44224.

CHRIS- REFUSE TO BE SILENT. Where are you? If I did something wrong I'm sorry. I thought you were different. Please don't prove me wrong. Write soon please. Love ya, your Gothic Princess.

ACHTUNG KIELER PUNKS! Studying in Kiel spring '93. Looking for information about alternative scene and for punks, gruftis or other cool people to hang out with. Matt McClenahen, 302 Beaver Hall, University Park, PA 16802.

RARE UK/PUNK for sale. Crass, Riot Squad, Exploited, Discharge, Vice Squad, and similar. Plus everything from 77 to present day. Send IRC for list to: Trev, 57 Briadene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, England.

RARE BRITISH PUNK/OI/HC set sale 1500+ items, Abrasive Wheels- Zounds. Wnat-list service. Please semd IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel.(0462) 433089.

ANIMAL LIB SHIRT FOR SALE: 2-color, double sided, xl, 100% cotton. Front: "Animal Liberation". Back: picture of liberator along w/a different sceneries. $8 plus five .29¢ stamps to: Phil, 849 Gramercy Dr. #111, Los Angeles, CA 90005.

PSYCHOFOLX WANTED- from West LA area to correspond w/and meet. 20 year old gelatinous lifeform. I'll be moving there in May '93. Into: modern art, RE/Search, Cure, Pixies, Sonic Youth, 11th Dream Day, bad/twisted movies, playing music, cemetaries, morbidity, and exploring my subconscious. Twist my brain as far as it'll go. Mike Halchin, 420 Woodley, De Kalb, IL 60115.

WANTED: ARTISTS INVOLVED in punk. Send submissions for a DIY book of anti social art. Black & white. No pictures. Thanx. Tim 75 Valley Rd. Ind, PA 15701. You'll get a free copy. Or call 412-349-5178.

NOW THAT I HAVE YOUR ATTENTION... Wanted: Subway Sect "What's the matter boy?" LP; Slade "Til deaf do us part"' all Chiswick, Raw and Lightning record labels 7"s and LP's. Also any 60's/70's pub band 7"s & LP's. Europeans (esp. U.K.) take note. Will pay reasonably good money. Poplawski, 1133 Livingston Ave., Apt 18A, North Brunswick, New Jersey, 08902 USA

TO ALL THE CHILDREN OF TWILIGHT: Loners, Losers, Feral Children, Punks, Vampyr Ladies, and Other Life Forms: Deranged, poetic Sidhe Elf-Punk seeks kindred to hobnob with. Wide tastes in literature, art, and music. Heavily into offbeat. Will try to respond to all letters--regardless of age, gender, race etc. Ragney Rok P.O. Box 83; New Kent, VA 23124-0083

SEEKING INTELLECTUAL STIMULATION. I'd like to correspond with people equipped w/ brains. I'm a male art student into making a difference, stimulating conversations, films, reading, music, shows, insomnia, skinny girls in boots, road trips, loyal friends, meeting new people. Not into: using people, jocks, bimbos, greed, politics (or any form of government). Ramen, POB 7553, NY, NY 10116.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX.-CASH ONLY!!!

DO YOU HAVE? The Crass Records "Bullshit detector" compilation featuring Napalm Death or any Napalm Death demo material from 1982-85. If you do, write me. Also, I"m into Crass, industrial, ENT, etc., J.G. Ballard and M.P. Shiel, if interested write me. Jack/54 Corona Dr./Waterbury CT 06708

UNBENT FANZINE #1 OUT NOW. Writing, stupidity, views and an All interview. Printed illegally. It must be punk as hell. $1.00, John/ Unbent 1541 Freeport Rd Natrona Hts, PA 15065

"CHRIST: THE DARK YEARS" The test tube child realizes the bliss of killing, drugs, murder, and death. Christchild wanders and experiences the flesh and becomes confused in this chapbook. Send $1.60 ppd to: CNF, P.O. Box 9152, Va. Beach, VA 23450

JUDGE "VIVO EN WNYU" 7" boot, stalag 13 demo 7" $10 each ppd. Trade with other boots. Cash only! Distributors: We've Assück, (Marred remains) Disrupt 7"s 15 copies for only $35. Growing Concern 12", 10 copies for $60. S.O.A. wants new bands. We're into XXX, Left Wing H.C., Grind, Infest &E.N.T. clones. We're also nice & honest! To all friends, pals, who wrote, ordered stuff etc etc from me in last times & got no reply. Sorry guys, lots of troubles here. I promise I'll be faster! S.O.A. Records c/o Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

DOES ANYONE HAVE ANY INFO about the movie Terminal City Ricochet?? I have read about it but have no idea where to get it. So please send any info to:Chad Negendank, 404 Kituwah Tr., Knoxville, TN 37919.

SCABIES. Stories and experiences wanted for Itchy Scratchy Zine. POBox 159, San Anselmo, CA 94979.

WANTED: MECCA NORMAL/KREVISS split ep (Subpop). First lp of Mecca Normal (K-Records). Punchline #1, #3. Artwork by Jeff Gaither/R.K. Sloane (Monsters and Mutants). Artwork by Winston Smith (Fallout Productions). Niels Masselink, Berkelstraat 123, 3522 EM Utrecht, the Netherlands.

AFFLICTION (WEASEL RECORDS) a So. California thrash band. T-shirts available with front and back print with logo and art work for $12.00. Affliction c/o Nomad Prod., POBox 5342 El Monter, CA 91732 USA (support the underground).

NEUROTIC BOX-- Heavy noise pop three piece wants DIY musicians and music lovers to write. Trade shows. Trade tapes. Trade ideas. So small, so underground, so stay that way. 7" out soon. Or send $3.00 for demo ppd. to 212 S. Nichols Ave, Muncie, IN 47303. Also looking for a way to contact The Unwound and Bratmobile.

MY NAME IS Rachel Moonpie. I am groovy. I like the Brady Bunch, Oreo cookies, catalogs, Keith Partridge and The Archies. I want to write far-out types and trade cool mail. PO Box 24, Bristol, WI 53104. Outta sight!

HARDCORE! I'm auctioning off my friends' records: Shelter LP (maroon), Brotherhood LP (green), Y.O.T. "Anarchy in Vienna" boot LP, *Bringing it Back* zine #3 w/ SSD live 7", Undertow "Edge of Quarrel" 7", Chain of Strength "True..." 7", B'hood "No Tolerance" 7" (blue w/ limited full color cover & poster), Amenity "This is..." 7" (red), Judge "WNYU" boot 7", Project X 7" boot, Side by Side "You're only..." 7" (1st). Send bids to: D. Larson, POB 3103, Bellingham, WA 98225.

OBACHT! SCHEISSE ANZEIGE again!!! Trade/ sell lots of records as X-Claim, old Dischord, Sub Pop, C/ Z, un+necessary boots from Europe, singles from C.I.A., Kreuzen, FOG, SNFU-she's, Proletariat, MOB, Siege, Amebix, 1st Asexuals, Morbid Angel, Heresy...plus 12" from Gism, Antisect, Swankys, Infest, XRay Spex, ENT live '88 and early Metal boots/ rare stuff. Want: your trade/ sell list!!! I also need a lot of new records, distributors get in touch. I'm into many hard to find records + others for wholesale prices. Can organize some goods. Watch out for abc-diabolo 7"!!! Contact Andreas Eid, Schmollerstr.1A, W-Saarbrucken 6600, Germany.

COCTEAU TWINS AND the Smiths. Why didn't any of you tell me about these Godlike bands? Luckily I discovered them by mistake. If you dig them and can introduce me to other vital sounds...please, please write me. Johnno, PO Box 752, Crocker, MO 65452.

A KICK ASS selection of punk, hardcore and indirock 7"s, LPs, CDs, etc.. Suckdog, Artless, Blatz, Smegma, everything from Slint to Spit. Tons more, great prices. Send 3 stamps for list: Tungslug Records, Box 771202, Lakewood, OH 44107.

SALE LIST INCLUDES hundreds of 7"s plus some LPs, from Helmet & Pavement's first 7"s to Ivy Green, Green River, Cop Shoot Cop, White Zombie, Smashchords, Sebadoh, Dead C, Strike Under, Toiling Midgets, Drunks With Guns, Dope Guns & Fuckings, and many many more. SASE or IRC to Tim Adams, 1239 N. Greenview Ave., Chicago, IL 60622.

WHEELCHAIR M.F.'S - We will fuck you up for life. $2 for our smash hit 6-song EP. $7 for t-shirts with exclusive GG Allin artwork!!! Free flyers or stickers. Trade us fucked and stolen handicapped goods for mass quantities of singles. Murder for mongoloids. 433 #B Bayberry Pte., Grand Rapids, MI 49504.

VOID "Condensed Flesh" 9-song 7" EP: $4 to Eye 95 Records, 7380 Broken Staff, Columbia, MD 21045. Checks to John Sybert. Distributed by Dischord.

THIS AIN'T THE HOT FUDGE SHOW! A 7" compilation featuring 4 Toronto bands—Liquid Joy, Chicken Milk, Mud and Hi Dummy. 500 made on red wax. Send $5 ppd. to Fans of Bad Productions, 2 Bloor St. W, Suite 100, PO Box 120, Toronto, Ont, M4W 3E2, Canada. No cheques, cash only.

HAVE: Big Boys "Fun Fun" EP, DOA "Burn it Down / Fuck You" 7", Descendents "Ride the Wild" 7" (Pinsicato), Dead Kennedys "California / Man With The Dogs" 7" (original), ANTI "God Can't Bounce" LP, The Last "L.A. Explosion" LP, Babes in Toyland "Spit to See" 7" (Treehouse), Jawbox "Tools" (white). Looking for Shudder to Think "Curses, Vampires" LP, Unsane "Concrete Bed" or "Urge to Kill" 7"s or older SubPop singles. Chris Maher, 1115 18th Ave. N. #4, St. Petersburg, FL 33704.

STICKERS!!! $1 each ppd. 7 Seconds, Cows, Madness, OpIv, Dwarves, KMFDM, Youth of Today, Specials, DOA, Sex Pistols, DRI, Crass, Gwar, Cure, Discharge, Dr. Know, Skulls, Fear, Skinny Puppy, Ramones, Bolthrower, Psychic TV, SHARP and more. Jeff Hill, 1186 S. Diamond Bar Blvd., #106, Diamond Bar, CA 91765. Call or write for free catalog (714) 449-3229.

BUSH LEAGUE-- 1st 7" $4 ppd- 2 songs or 2nd 7" "Sicko" $4 ppd- 4 songs. Definite love songs for the demented. Better Days, 1591 Bardstown Road, Louisville KY 40205

HAVE: Dead Boys "Sonic Reducer" 7", Sub-Pop tribute to Alice Cooper w/ Sonic Youth, Gumball, Laughing Hyenas 2x7", No Fraud 7" (original), Unrest (SubPop) 7" (purple), GG Allin: "Troubled Troubadour" 7" (autographed), "Inside" live 7", and "Live Carolina My Ass" 7" (grey), Napalm Death, S.O.B. flexi, S.O.B. "Thrash Night" 7", Tad "Jack Pepsi / Eddie Hook" 7", Sloppy Seconds "The First Seven Inches." Need: Unsane "Concrete Bed" 7", or Unsane "Urge to Kill." Chris Maher, 1115 18th Ave. N. #4, St. Petersburg, FL 33704.

WE STILL CAN'T HELP IT IF WE'RE FROM FLORIDA 7", 9 songs, 8 bands, red vinyl. Flaming Midget 8 song 7", yellow vinyl. Either record $3 US, $4 foreign. Burrito T-shirts $6/ $8. Send US currency or MO to Bob Suren, *not* Burrito Records, and No more goddam checks, bozos!! Burrito Records, 3421 SE Micanopy Ter., Stuart, FL 34997, USA.

PATCHES!!! $3 each. Megadeth, DOA, Samhain, Cure, Nine Inch Nails, Replacements, Dead Kennedys, JFA, Slayer, Bauhaus, Bad Religion, Sonic Youth, Adicts, Hendrex, Fear, PiL, Descendents, Ramones, Oi!, Crass, Uniform Choice, Soul, Specials, Vespa, Lambretta. Send $3.50 per patch to: Jeff Hill, 1186 S. Diamond Bar Blvd., #106, Diamond Bar, CA 91765. Call or write for free catalog (714) 449-3229.

JAPANESE HC RECORDS WANTED. I have hundreds of records to trade. Need Zouo 7", HC Unlawful Assembly LP, old Stalin, Execute, Rose Rose, Lip Cream, Outo and many, many more, also current stuff. Send your list or IRC. $1 for my big trade list to: Horst Firmanty, Lortsingstr 27, D-1000 Berlin 65, Germany.

WANTED: ALL RHYTHM COLLISION RECORDS, live tapes, videos, rarities, especially "Pictures on my wall" 7"ep and pink vinyl(?), "Pressure" lp. also want early RC t-shirt designs. Will pay good prices. Chris Raymond, 635 Oakwood, Montclair, NJ 07042.

WANTED (CHEAP PRICES PLEASE!): Les Thugs Sub Pop 7", Hard-on's Rares 7" and "Dickcheese" lp on Taang (colored vinyl), any lives (audio or video) from Hard-ons, NoFX, Nomeansno, Dwarves. Want any bubble gums you can find. Violence, BP 332, 42015 St Etienne, Cedex 2, France.

KALAMAZOO- 18 YEAR OLD coming to WMU in January would appreciate tips on record and book stores, places to get veggie grub, and any other info necessary to survival there. Like Born Against, Jawbreaker, Downcast and philosophy? Then write this ass at GE, 2127 Oakdale, Green Bay, WI, 54302. PS Hi Jen.

IN SEARCH OF "THE BOOK OF THE SUB GENIUS" any "Stark Fist Removal" mags, pamphlets, art, radio programs, video (etc.) and any Nation of Ulysses stuff. Please preserve or television heritage and write to Bill Julin 123 North Heide Lane, McMurray, PA 15317.

PUDDIN' HEAD! Meet me at J.J. Foley's.

7" BIDS: ALL ORIGINAL pressings good-mint condition: Minor Threat-Salad Days (insert), 7Seconds-Blast/Past Blue Vinyl (insert), MDC-Chicken Squawk (insert), Undead-9 Toes Later, Artless-Public Display, Fuckups-FU 82, Artistic Decline-4 song EP, V/A-End the War Zone, V/A-Turn it Around (dbl 7"-not boot), V/A-Putrid Evil Flexi (C.Dissident Septic Death Stupids): Brad Beving, PO Box 3383, Mpls, MN 55403

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

COMING TO N. AMERICA early 1993. Need friends/contacts within the American hardcore/straight edge scenes, places to stay, etc. I'm 18, straight edge, vegetarian, into all hardcore and straight edge. Write Lloyd, 1 Cavendish Road, Heaton Mersy, Stockport SK4 3DN, England.

CIRCLE JERKS"Unfortunate Son" 5 song 7", excellent live sound, colored, vinyl, great looking cover, very limited. $6.00 p.pd U.S $8.00 ppd Europe, well concealed cash or money order to Ric P.O. box 561 Pinellas Park FL 34664-0561

AUCTION: All proceeds to benefit nonprofit, anarchist bookstore. 200 US/UK punk/hardcore singles and albums. Numerous Damned, Exploited, Sham 69. Youth Brigade-Possible ep; Process of Elim ep; Adolescents-Welcome to Reality; Naked Raygun-Basement Screams. Send a SASE for list to Wooden Shoe Books,Attn Dave B 112 south 20th st. Philadelphia PA 19103.

JONES: I require rarities from Mudhoney and Monster Magnet. 7", Bootleg, Video or comp appearances. Also flyers (or photocopies) from the above and other shit like Mono Men, Surgery, really any flyer with cool artwork would be cool. Also need Smashing Pumpkins Sub-Pop 12". So what have you got? Dan Worland, 230 S. Grant St. W. Lafayette, IN 47906

INDIGNANT FEW- "Revenge Your Authority" 6 song EP of classic punk that rocks. $4 ppd Better Days, 1591 Bardstown Road, Louisvillem, KY 40205. Stay tuned, New Indignant Few 7" in the works.

DEDBOLT- "Artane" 7"- 5 song EP of excrutiatingly heavy anthems that will smush your head and make your ears bleed. $4 ppd. Better Days, 1591 Bardstown Road, Louisville, KY 40205

HIGH ADVENTURE in the great outdoors. Two bald motherfuckers traveling the U.S. in search of insanity. Into loud music, tattoos, being bald and a lot of other shit. Seek correspondance from anyone anywhere. Mostly NYC, Boston, DC, New Orleans and California. Ben, 29 Wellesley St., Rochester, NY 14607

INTEGRITY: T-shirts; 2-color fronts, 3-color backs. Front only on white, grey or black M,L,&XL, $8-US,$10-World. Front and back on black, XL only, $i3-US,$15-World. Also: Les 120 Journees de Sodorne 7-inch, $4-US,$6-World. Checks or money orders (no cash!!!) payable to;Chrls Smith. EGP/ p.o. box 18161/ Cleveland, Ohio 44118.

GDOING PRODUCTIONS has many fine things to sell you. Several of our own zines plus records, tapes, and so forth from Simple Machines, Lovehammer Records, Land Speed Records, Vermin Scum Records, Pitchblende, Poobah, etc. Please write for our catalog of fine products. Send a SASE to: Gdoing Productions 48 Madison, Athens, OH 45701.

WHAT'S NEXT?!! #4 is offering free classifieds! We also need contributions of any kind! You name it we need it. Write to: What's Next?!!, 301 Edgewood Grd, #22. Sarnia, Ontario, N75-4X7, Canaduh. *Distributors get in touch*

NOTHING TO SELL, but I wish I had some money. It's kind of a fantasy of mine to be sent money for doing absolutely nothing. I'm not disabled, I've just got big dreams. Rock on world! Joey Boer/3508 Bray Ave/Columbia MO 65203. P.S. I'm just hoping I get the two bucks I spent on this great idea back from it. Thanks.

SON OF DOG--Farce 7". Seven songs of Crusty Grind. Includes extended techno-pop new wave hip-hop dance 12" remix of "Gargaling Pus". Dirty Blue vinyl. $4 ppd. Better Days Records, 1591 Bardstown Road, Louisville, KY 40205

AN AMERICAN EAGLE "could" be a symbol to describe skinheads, a Vulture could be another. Seek correspondance with other open-minded (vultures) skins or anyone from Pheonix, Florida, Chicago/Southbend on why I should (shouldn't) move there. I'm into Beer, Sci-Fi, Flix, all music: Hardcore, Grindcore, Ska, Doom, and the Cyberpunk movement, not discrimination. Ray Zorhed, 62 Buena Vista Ave, Yonkers, NY 10701

HALO OF FLIES: M.D. 20/20 Gold Vinyl, Snapping Black Roscoe Bottles #29 of 400, Richies Dog #25 of 600, Rubber Room #122 of 200, All are near mint condition with pic. sleeves. All are played less than 5 times each. Send bids to: Brad Beving, PO Box 3383, Mpls, MN 55403

FOR TRADE OR SALE: Fartz "World Full of Hate" LP, Dwarves "Drug Store" 7" (purple), Vice Squad "Resurrection 7", UK Subs "Stranglehold 7" (red), Special Duties "77 in 82" LP, Busted At Oz (comp) LP, The Cramps "After Dark" 2xLP (live boot), Chaos UK/Extreme Noise Terror "Radioactive" split LP. Mark McGee, 1612 West Sale Rd., Lake Charles, LA 70605 (318) 478-2835

WANTED: 7" AND 12" Stray Cats, Levi Dexter and the Rockats, Pole Cats, The Meteors, King Kurt and other rock a billy and psychobilly records. Send a list of what you have to sell to: 1100 Masonic Ave #1, San Francisco, CA 94117

THE DAMNED, "promo poster" for the 1st 7", New Rose/Help. (original line-up). $10 ppd. tubed. Skrewdriver, poster, promo for "All Screwed Up" Lp. $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock $10 ppd. Cash or money orders only to D.G. , P.O. Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

HUBBA, HUBBA, CHICK-A-DEE, Come and play my melody. Letters and photos to Suzie-Q. P.O. Box 159, San Anselmo, CA 94979

FOR SALE:12" Pilot Manual deep-throat stapler. Can staple zines up to 11 x 17. Uses standard staples. It cost us $70, we're selling it for $40 including freight within the U.S. Contact Scat Records (216) 341-4843

SET SALE—mostly singles, some LP & CD. 1977 to present, everything from hardcore to experimental to indie rock. Will trade (your list gets mine) or send a buck. Robert Griffin, P.O. Box 141161, Cleveland OH 44114 USA

WOMAN, 23 BISEXUAL seeks man 21 to 30 also bi as my travel companion to Europe indefinitely. Departure December '92. Call me, Los Angeles County area (310) 605-9800 Beeper.

GREEN WOOD S.C.??? Help me! Are there any punks, straight edgers, or freaks in Greenwood? I would love correspondence from everyone. Likes are Screeching Weasel, 411, Chain of Strength. Kyle Graydon, P.O. Box 6670, Lander University, Greenwood, S.C., 29649

THE WEIRD NEWS—The word about an absurd world! Political satire zine free from Dr. Don Busky, 7393 Rugby St., Philadelphia, PA 19138-1236. Also looking for penpals into some serious humor and other craziness. Write me!

LOOKING TO WRITE to a punk-rocker. Male or Female U.K. preferred but not a must. (Sex Pistols—Clash) Hilary, 113 Dawn Road, Maynard, VA 01754, U.S.A.

ATTN. BANDS: Affordable national promotion is available from Tom. Send a SASE to: Tom, P.O. Box 399, Duncansville, PA 16635. It's your career, make it happen. Tom is also looking for more radio stations to broadcast its alternative show.

I'M A CELIBATE 19 yr. straight edge male virgin who is an art education major into Fugazi, Godflesh, X-Men, poetry, seeking punk goddess with same attributes. Are you in South TX or even TX itself? If not, write me wherever you are! Robin, P.O. Box 2054, Beeville, TX 78102

I'M 20, BISEXUAL, pagan and female into vampires, wicca, mythology, R.E.M., The Church, The Smithereens, Elvis, body piercing, poetry, guitar, Sandman and getting mail. Tari, HCR #1 Box 36, Swiftwater, PA 18370

WHAT'S THAT NOISE? Zine #1 finally out! 65 pages (A4). 20 European & US bands interviewed & other stuffs. Get it for 1 IRC (Europe), 2 IRC's (overseas). Don't hesitate sending free classifieds for next issues. Distributors, G.I.T.! W.T.N. 'zine & radioshow still looking for bands to be interviewed. Send us your stuffs to be played over the radio & to be reviewed in the 'zine to: W.T.N., Av. V. Olivier 10A, BTE 67, 1070 Brussels (Belgium).

A RIOT OF EMOTIONS #2 poetry/art reviews zine, see review MRR #111, $3 US/$2 Europe/ 50p & sae UK. Contributors send stuff for #3, bands/zines send stuff for guaranteed review. Dark Diamonds #3/4 - "Third World" articles available $4 US/$3 Europe?$1.32 UK. Andy C., 1, St. John's View, Boston Spa, Wetherby, West Yorkshire, LS23 6NQ, England.

NEUROTIC GOTH GUY, 22, seeks any children of the night into truth, beauty, madness, art, dawn, current 93, Death in June, Swans, Bauhaus, etc...The wheel keeps turning and we haven't much time left. Write: Dave Grave, 14 Rundel Pk. #4, Rochester, NY 14607.

PUNK, NOISE, ROCK, Hardcore, Jazz. 7" 10" 12" vinyl & CDs. Amphetamine Reptile, SFTRI, Siltbreeze, Touch & Go, Majora, Vermiform, Public Bath, Skene, Wardance, Matador, Dionysys, SST, Taang, Sub Pop, Revelation, K, Teenbeat, Allied, Ajax, Lookout, Staplegun, Alternative Tentacles, Drag City, Scat, Dischord, Boner, Very Small and more! Send for free mail order catalog. ERL Records, 418 Madison Ave, Albany, NY 12210, 518-432-0851.

SOCIOLOGISTS DREAM. Seeking words of relevance. Entered adolescence in the parking lot of the Starwood. Contemplated the mysteries of adulthood in a prison cell. I have seven years in with two to go. From 18 to 25, gone but not voided. Stigma doesn't do reality justice. Misconceptions abound even amongst you. Are we prisoners of culture? In most cases, absolutely. Robert Booth 82628-012, F.C.I., P.O. 4200, Three Rivers, TX 78071-4200.

WANTED: The following back issues of these fanzines. MRR #0-6, 8-10, 13, 15-32. Flipside #67, 71-79 and all issues of Cometbus and Wajelmac. I'm also looking for a copy of the DC scene book "Banned In DC" in good condition as well as Rollins books and bootlegs of spoken word gigs. I am willing to trade some records for these items!! Send your price and want lists to Shane MacKinnon, 17-A Punchbowl Dr., Halifax, N.S., B3P 2C4, Canada.

TAPE CLASSIFIEDS

40 WORDS $2CASH

FEAR FEAR FEAR 6/24/92 live at The Ritz, NYC. 60 mins. (whole show) of great video from the master copy for $20 postage paid in U.S. Your copy on Maxell HiFi tape in stereo. You won't be disappointed! Money orders only payable to Rob, P.O. Box 106, Port Chester, NY 10573. Trades considered.

VIDEO FOR SALE: Helmet/L7 (1991), Mr. Bungle (1991)/ Testament/Nine Inch Nails, COC (1986)/Circle Jerks? Negative Approach. All good quality, on sony tape. About 2 hours long. $10 postpaid each or 3 or more $8 each. Also have GWAR and Poison Idea live video. Will accept trades (write or call first). Jason, 821 Dressler, Rochester, MI 48307. Phone: (313) 651-5376.

RARE AUDIO & video from around the world. Minor Threat, Misfits, Helmet, Monster Magnet, Nirvana, Pearl Jam, Love Battery, Fugazi, Operation Ivy, Screaming Trees, Replacements, tons more. Top quality/fast service catalog - 2 29¢ stamps. LB Audio MRR Box 1864, Royal Oak, MI 48068.

RELAYER: BRAIN CHILD demo 90'. 4 songs of techmical trach metal punk, recorded in studio on quality cassettes. $4 ppd. US orders only. Send cash or money orders only to TTMS, 138 Ben, Houston, TX 77022.

HEY BARCLORDS! live Urge Overkill, Fastbacks, Ulysses, Unsane, Tar, Shadowy Men, Cynics, Jesus Lizard, Pylon, Cows, Upyerkaboodlefest '92 Shows and others of the same ilk. Plenty of masters for trade. Send list to 'Pitt', 1715 Chesley Rd, York, PA 17403-4001.

JESUS LIZARD LIVE 7"! Colored vinyl, numbered copies of 500 and deluxe packaging of the Jesus Lizard live in Philly. You will mot be disappointed! $6 ppd, add $2 overseas. No checks! Cash or money orders only! Cash, 1715 Chesley Rd, York, PA 17403-4001.

VHS Home videos: Some think our tapes stupid, some say they're hilarious. Have a VCR? 120 minutes of stuff for $9. Write for more information (SASE appreciated). We want your home videos too. Goose, c/o Gonzo Homevideo, P.O.Box 26713, MPLS, MN 55426.

CASSETTE COPIES WANTED: Comes "No Sides" Mob 47 "Nudear Attack" Germs "Lion's Share" V/A "Make War, Not Love" Confuse "Stupid Life" etc. Please send complete list with prices. Michel Gagnon. 1550. 9iém Rue. Grand-Méro. Quebec. G9T 5M5. Canada.

CASSETTE COPIES WANTED at fair prices: Zovo "Final Agony" Gism "Detestation" Koro "700 Clubs" Headcleaners "Desinfection" Dirt "Object Refuse" Anticimex "Victims..." Swankys "Very Best..." Civil Dissidents "12st Blood" etc. See other ad for address. Michel

PUN KROCK-- Gator Farm presents "Sunday Afternoon Weenie Roast". A 60 minute tape with F.Y.P., Naked Aggression, Hobbledehoy, Lizards, Kadak & 8 more!! For only $3 postpaid! ($5 overseas)-- Gator Farm, 800 Crooks Ave. Kaukauna, WI 54130

IT'S BAD ENOUGH that Sockeye is still around, but when you have to send me $3 for a 60 minute tape of other bands doing Sockeye songs, that sucks. PO Box 384, Front Royal, VA 22630. SASE for voluminous catalog.

SOMEDAY PEOPLE "Devil's Playthings" 45 minute tape; Mole magazine #5, 55 pages; George Willard "Uptight" 7" e.p.; Alzo Boszermeinyi "L14" tape ($3 each); Bryan Richardson "Notes From The Underworld" 60 minute tape ($4); Someday People "Call Me Lisa Suckdog" cassingle ($2). PO Box 384, Front Royal, VA 22630. SASE for catalog.

COMPILATION AND ZINE from Erie, PA: Tape to highlight NY-PA-OH bands; mail for info. *Phreak* zine - Cyberpunk zine 1-3; #3 Tim Leary Interview $1 ppd. Lenn Flatley, PO Box 8, McKean, PA 16426 USA.

REEL is out soon. An all tape zine. For all of those bands who feel that there is no outlet for your demo tape, send it on in. Tapes are the essence of DIY. Send in tapes for review. Issue #1 $1 plus two stamps. Write Lee Diamond, 48 Madison, Athens, OH 45701.

VIDEOS AVAILABLE! On All World Systems! Punk/Hardcore/ Industrial/Movies too! Buttholes, L7, Misfits, Cop Shoot Cop, Thunders, Sisters, Rollins, Leatherface, Dickies, Cramps, Babes, 1992 Ramones! Neubauten, Skinny Puppy, GG Allin, Current 93, SPK, Descendents, Steelpole, Nirvana, Smashing Pumpkins, Y.O.T., Bold, 7 Seconds, All, Soundgarden, Lunachicks, lots more! Next day service! $1, big list! 201-853 4420 P. DeMattia, 8 Haddon Rd., Hewitt, NJ 07421-2329, USA.

GET A LIFE demo available now. 6 songs of aggressive punk/ hardcore, see review in MRR #109. $2 US, $3 overseas. Each order comes with a cheezy gift. Ron/Get A Life, 6 Manchester Drive, Bethpage, NY 11714.

WANTED, Primus "Sausage" demo (or copy) and any/all Melvins, SPBT, Victims Family, Nomeansno live audio/video 7". Flexi's etc...will pay cash, or maybe I have something you need. Kirk S., 2550 Alafaya Tr. #6200 Orlando, FL 32826.

LIVE AUDIO TAPES FOR TRADE: Big Black, Fugazi shows from 87-91, Strange Boutique, Vision, Helmet, Bad Religion, Verbal Assault, Sonic Youth, Happy Go Licky & more. Tapes have excellent sound quality. I'm looking for Bikini Kill, Rapeman, Embrace, Rites of Spring, Fugazi, Nomeansno, etc. I'll trade for videos too. Send list & SASE to: Chris Mohan, 304 Hazel Avenue, Salisbury, MD 21801.

JIZM & THE MAN'S new demo tape, "Jizzplosion," is now available. Check out this weird, sometimes perverted new band. Send $4.00, p.p.d. (cash only) for an 18 song demo and a bunch of really cool stickers. Write to Jizm and The Man, P.O. Box 1236, Salida, CA 95368. Write for free stickers, even if you don't want tape.

MISFITS BOOT CASSETTES: "Beyond Evil" demos & outtakes 77-80 for sale! Includes hard-to-find tracks like Rat Fink, Spook City USA, Return of the Fly, Attitude, Last Caress, etc. 22 songs total, + live tracks! Only $8 + 75¢ S&H cash or MO—no checks! Will accept trades by: 999, Necros, Crass, Undead, Big Black, Dead Boys, Adicts, GG Allin, Jesus Lizard. Skunk Dranoel, Box 191, 216M Paseo del Pueblo Norte, Taos, NM 87571.

GODBOX—DC's best kept pop-punk secret. 5-song tape $3. Plus The Arbitrary Convention—noisy violin shit. Fugazi meets The Ex. "350125Go!" live tape also $3. Proceeds to battered women's shelter & Chesapeake Bay Foundation. Frying Nun Cassettes, 315 San Leandro Way, SF, CA 94127. Make checks out to J. Paul Muscat. Blast! Blast! Blast!

LIVE MELVINS VIDEO!! High quality, good sound, not a bootleg. Full 4 camera, done with the band's full cooperation. One full hour shot in May 1991 at Olympia, Washington's legendary Surf Club. Contains most of the Bullhead and Eggnog albums plus more. Edited by Jo Smitty & Paul Uusitalo. Full color cover by Atomic 61's Todd Morey. Only $14.95 post paid. Checks to Jeff Smith. Box Dog Sound, PO Box 9609, Seattle, WA 98109.

STREET AHEAD compilation- Classic Oi/punk anthems from relatively unknown (but bloody brilliant!) bands like Strooks, Niblick Henbane, the Humor, Agent 86, Sumpfpapste, Gutter-snipes, Those Unknown, Contempt, Wretched Ones, Portobello bones, Face to Face, Guitar Gangsters and Erase Today. Every track melodic/powerful, excellent quality recording on quality tape. $5 (cash only) including postage to: Trev, 57 Briardene, Burnopfield, Newcastle Upon tyne, NE16 6LJ, England.

PLAID PRODUCTIONS/Stomp Stipe Records in process ov creating homless benefit compilation ov at least 100 bands, poets, etc. to rival 1984 peace comp. Need gothic, industrial, grunge, grindcore, hardcore, anything political plus poets. Send tapes, videos clips, literature, art to Plaid Productions c/ o Schad, 269 E. Whitehall Rd #9, Athens, GA 30605. For more info call (706)613-2382.

OUT NOW, The Resins "Dug Out", brand new 4-song demo produced by Phil Bonnet. Only 4 bucks. Also still available, The Resins "One Hitter" first demo release, only 2 bucks. Write to: The Resins, PO Box 1246, Oak Park, IL 60304.

AUDIO TAPES! Helmet, Dwarves, Jawbreaker, many more. SASE gets list and update. Des Jr, PO Box 621, Lutz, FL 33549

MATT. 60 THOMPSON LN. Nashville, TN 37211. $10 for 2 hours video: Melvins, Helmet, Fugazi, Cure, Pearl Jam, Nine Inch Nails, G.G. Allin, Dwarves, Big Black, L7, Mudhoney, Babes in Toyland, Hole, Mekons, Wreck, Flipper. SASE for list. Trades welcome. Also, video wanted: My Bloody Valentine '92 shows, Hantarashi, Naked City, Earth, Rapeman, Buffalo Tom, Mr. Bungle, Violent Femmes. Please write. Canadians, Japanese, all other foreign NTSC format traders write. L7 sucks.

CONFLICT (UK) Live video 90 minutes excellent quality $12 ppd cash or money order only. Mike, 1632 W. Madison Ave, Montebello, CA 90640.

VIDEOS FOR SALE OR TRADE: Runaways, Jett, Lita, etc, Plasmatics, Mentors, GG Allin, Nailed, Disciples Of Hate, Toyah, Suzi Quatro, Girlschool, Mantis, Great Kat and more! Audio of L7, Lunachicks, Hellhouse, Gash, Runaways! Art Team, PO box 174, Dewitt, IA 52742.

VIDEOS FOR TRADE: Nirvana, Pistols, Damned, Iggy, Citizen Fish, Christian Death, Clash and many, many others. Lacy, 489 Prentis #26, Detroit, MI 48201.

DRINK MY BACKWASH! see GG Atlanta enema show from my master. $15ppd cash. Des Jr, PO Box 621, Lutz, FL 33549. 18+ only.

POOBAH's new tape is available for four dollars. Poobah is DIY, punk, jazzy, heavy, quick, and catchy. Seven songs. Write to: Poobah c/o Lee Diamond, 48 Madison, Athens, OH 45701. Outside of U.S. please add one dollar.

NAILBOMB, the new demo tape out now! Six powerful hardcore tracks, previously unreleased.£1.50 UK/$3 Europe/$5 World. Shirts also-Large, grey, double sided and 100% cotton: £5 UK/$8 Europe/$12 World. Any UK checks payable to "R. Corbridge." Write: Nailbomb c/o 31 Manor Row, Bradford, West Yorks.BD1 4PS.UK.

WANTED: JELLO BIAFRA live spoken word videos, I'm not rich so I won't pay big bucks for them. I sell a shitload of punk, hardcore shit. My catalog is 3 stamps. Tungslug Records, P.O. Box 771202, Lakewood, OH. 44107

WANTED: TENDER FURY, Social Distortion, And TSOL live audios/videos. Anything by these bands. Records, tapes, flyers, posters, etc. Thank you. Rich Kline, 122 Hill St., Lock Haven, PA 17745

PUT YOUR FACE ON CABLE TV—And any other part. Small college cable show in the greater Boston area. Send VHS tape of your band, stupid friends, weird habits, unusual sex life, etc, to : UMTV/A. Perry, 719 Washington St, P.O. Box 169, Newtonville, MA 02160. We have shows on art, music and the unusual. Include description.

BEWARE THE IGUANADON! The Iguanadon will destroy you if youd on't buy Megatherium's debut tape, "3 Lab Partners." It even has a song about cub scouts. A good deal at $3 ppd. Megatherium, 132 Shoreham Dr., Rochester, NY 14618

MORE FUN THAN FLOSSING! It's Megatherium's poignant, touching, whimsical tape, "3 Lab Partners." It's even better than drinking gastrointestinal juices! Only $3 ppd. M.O.'s to Sachin Pandya. Megatherium, 132 Shoreham Dr., Rochester, NY 14618. Glaaki will be pleased.

HAGFISH: The introduction of Skag Core to the music underground. This premier album from Apocalypse Industries includes original songs such as "Lost in Suburbia" and the title track "Divine Impotence". Recorded in our spacious basement studio, this 15+ song cassette is available for @2.50 form Apocalypse Industries, POBox 26713, Mpls, MN 55426.

INTEGRITY VIDEO: The rise and decline. 3 shows, 100 minutes total (all on tape). Also available: video compilation w/ Arms Length, Endpoint, Face Value, and Ringworm. Videos are $10.00 each ppd. Cash or money order only. Make payable to David Young, POBox 41327, Parma, OH 44141.

120 MINUTES OF VIDEO for $9. We specialize in home videos (we'd like yours) but have a couple music things too. Write for list. Goose/Gonzo Homevideo, POB 26713, Mpls, MN 55426.

LONE WOLF
mail order

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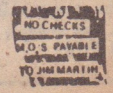

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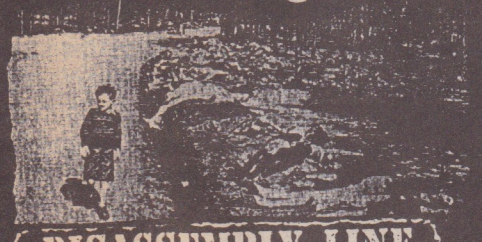

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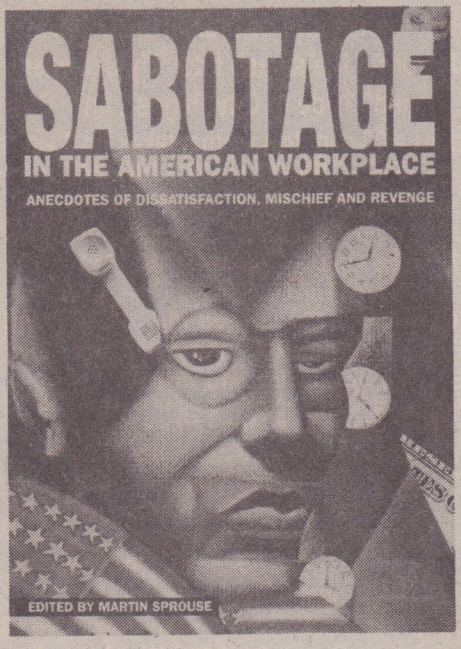

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